The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 18, 1923 PRICE FIFTEEN CENTS

JESSIE REGE

THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

FIGHTING THEATER TAX

LONDON, April 16.—Theatre managers and proprietors are conducting a strong campaign for the abolishment of the Entertainments Tax and are now enlisting the sympathies of the public for their cause. In all theatres, slides are being shown, leaflets distributed, and a notice posted, all to the following effect:

"Proprietors and managers of all places of indoor amusement in Great Britain are asking the Chancellor of the Exchequer to abolish the above, which was imposed as a war tax. If successful in this appeal, the public will benefit accordingly.

"Bad trade and high taxation have so reduced the spending power of the people that the less well-to-do can no longer afford to have their necessary recreation so heavily taxed. Also the stability of the entertainment industry, involving the employment of all those who live by it, is seriously jeopardised.

"The Government tax averages 20 per cent of the gross amount of what the public can now afford to spend on amusements; the industry as a whole cannot pay its way on the 80 per cent left after allowing for the tax.

"The need of the public is for the cost of admission to be reduced. The need of the proprietors, who cater for the public, is for larger attendances and increased receipts in order to meet expenses and to maintain the standard of their attractions.

"Abolition of the tax will meet both of these needs."

REGULATING BROADCASTING

LONDON, April 16.—The Theatrical Managers Association are taking steps to regulate, either by prohibition, or other means, the indiscriminate broadcasting of the musical plays, as they seem to have affected business in the provinces. When interviewed in regard to what steps they would take should the managers forbid the broadcasting of musical plays, the secretary of the Broadcasting Company didn't seem in the least bit alarmed and stated that they were able to avail themselves of many musical productions for some time to come, and that there are other means of supplying what seems to be at present an abnormal demand for a new toy.

COHAN SHOW HITS IN LONDON

LONDON, April 16.—"So This Is London," the George M. Cohan play that has been running for several months in the States, opened here at the Prince of Wales' Theatre, last week, and won fine support from both press and public. The play was well staged and excellently cast, the fine character sketches going far to cover up any deficiencies in the plot. The kindly and clever satire on the ideas Englishmen and Americans have of each other was fully appreciated.

"KATINKA" OPENS

LONDON, April 9.—"Katinka," an American musical comedy produced by J. L. Saks and Robert McDonald, in association with Arthur Hammerstein, the American producer, opened in Birmingham last week. The attraction will play the provinces for the next five weeks and will then be brought to a West End Theatre for its initial London showing. Mr. Hammerstein is expected here for the London premiere.

ALEXANDRIA CLOSES

LONDON, April 16.—The Alexandria, Birmingham, closed its season of pantomime after playing "Bo-Peep" to great success all season. The pantomine for next season will be "Robinson Crusoe," with Miss Victoria Carmen as the principal boy. This will be her fourth appearance here in this role in seven years.

REEVES BACK FROM PARIS

LONDON, April 16.—Billy Reeves returned to London after an absence of many months in Paris. He opened at the Alhambra with "The Key of the Flat" as his vehicle.

"ANNA CHRISTIE" SCORES HIT

LONDON, April 16.—Eugene O'Neill's gripping play, "Anna Christie," which was given a production here with the original American cast, including Pauline Lord, George Marion and Frank Shannon, received an ovation rarely equaled in recent London stage history. When the third of the four acts had finished on premiere night, the audience showed extraordinary appreciation of the brilliant acting of Miss Lord, George Marion and Frank Shannon, and gave them such a tremendous reception that the curtain had to be rung up a dozen times before the applause subsided.

Both critics and subsequent audiences at succeeding performances have been equally enthusiastic.

The Evening News critic described the audience as "wildly demonstrative," which is not often said of an English theatre crowd. *The Morning Post* asserted "what Walt Whitman was to poetry Mr. O'Neill is to the drama." *The Evening Standard* paid tribute as follows: "To be confronted for the first time in one evening with a play of tremendous and extraordinary subtlety and power and two artists of a quality so altogether superb and triumphant in their art as Pauline Lord and George Marion leaves one a little breathless."

"EN BOMBE" NEW PLAY

LONDON, April 16.—The newest play by Henry Kistermaecker, which he calls a "comedy-bouffe," was presented on the tiny stage of the Theatre Michel, under the name of "En Bombe," and seems a weak sort of thing, unworthy of Kistermaecker's previous efforts. It is the story of a henpecked husband who takes to wine and women, and his wife takes revenge in the usual manner. They end up in a police station where they are reconciled.

Just why they are let off, to begin all over again, is a mystery, when one sees what the two have been doing in the previous acts. The cast do well with their parts, but haven't much opportunity to display anything remarkable.

"IF WINTER COMES" WITHDRAWN

LONDON, April 2.—"If Winter Comes" was withdrawn from the St. James's Theatre last week and "Plus Fours" which has been playing at the Haymarket left that house to make way for "Isabel, Edward and Anne" which opened there on Saturday night with Miss Gertrude Jennings in the leading role.

"KIKI" FOR LONDON

LONDON, April 16.—"Kiki," the comedy by Andre Picard, which has been playing at the Belasco Theatre in New York for more than two years, will be produced here by Gilbert Miller next September, through arrangement with Sydney Blow. Blow will adapt the play with Douglas Hoare for presentation in England.

"BEFORE SUNSET" NEW PLAY

LONDON, April 9.—Miss Nan Marriott-Watson, the young actress-playwright, who made her reputation as authoress of "Lass O'Laughter" is at present working on a new play, a comedy drama in three acts, entitled "Before Sunset" in which she will have the principal role.

ACTS SAIL FOR AFRICA

LONDON, April 16.—Laveen and Cross, and Dudley and Stafford have sailed for South Africa, where they will play for several months. They were booked by the I. V. T. A., Ltd., for a tour of the African Theatres, Ltd.

TEARLE AS ACTOR-MANAGER

LONDON, March 26.—Godfrey Tearle will make his first venture as an actor-manager in a revival of Sir James Barrie's "What Every Woman Knows" shortly. Hilda Trevelyan will be seen in her original role of Maggie Wylie.

"ISABEL, EDWARD AND ANNE"

LONDON, April 16.—"Isabel, Edward and Anne," a new play by Gertrude Jennings, was produced at the Haymarket Theatre here, and seems to be good for a long run at that theatre. The story concerns Anne, who meets a young man at a fancy dress ball, Edward, who is an artist. Edward has forgotetn his latch-key and seems destined to stay out all night, when Anne saves him by smuggling him into her house and giving him the use of her father's silk pajamas. Her father is furious at the presence of this stranger in his house and because of the use of his pajamas. Incidentally, Edward is the son of the woman who does the sewing for the household and the couple continue to meet until the father learns of who the young man's mother is and puts his foot down. Here his mother takes a hand and discovers a "family skeleton" in the old man's past. This causes him to change his tactics and everything ends happily.

Margaret Bannerman, Harold French, Allan Aynsworth, Athene Seyler, and Lillian Braithwaite doing excellent work with their respective roles.

VOCAL RECORDS DESTROYED

LONDON, April 16.—By the agreement of Pathe Freres to destroy all of the new records which they had made from old master records of the voice of Phyllis Lett, a singer, the latter withdrew her libel suit instituted against that firm. She instituted suit for libel on the ground that records of her voice were being sold which were so inferior that as soon as they were put on the market they damaged her professional reputation and caused her to lose engagements.

The original records were made in 1911 and 1913 of "The Rosary" and "Ombra Mai Fui" of which in 1917 Pathe Freres made new records and included them in their program of releases.

Miss Lett, in her suit, stated that her voice "didn't come out as she put it in."

FEW GOOD LYRIC WRITERS

LONDON, April 16.—There are very few writers of good light lyrics today, except for a small group in London, according to an address made by Graham Squiers on the side-lights of song-writing, before the Birmingham Rotary Club, to whom producers go when they want to put on a new musical piece. Although it has been said that new authors were wanted, Squiers states that he has never known any producer attempt to find them. The writer of lyrics for musical comedy was usually paid on a percentage on the gross takings, which meant a very good thing for the leading men. Moreover, the publishing rights were his, subject to the composer's share. The better class of music-hall artist paid for his songs on the royalty system, which was a very fair arrangement. However, stated Squiers, more money was made out of sloppy, sentimental songs than out of clever humorous numbers, which might take hours to think out.

"WILMOT WIVES" NEW PLAY

LONDON, April 16.—The Comedy Productions have a new play on tour called "Wilmot's Wives," which is scheduled to come into London shortly. It is a farce in three acts, by Zoë Herbert, adapted from the same author's "Lend Me Your Husband."

"WHIRL OF PARIS" NEW REVUE

LONDON, April 16.—"The Whirl of Paris," the new revue produced by Norman Lee, has opened for a tour of the provinces. It will play the various towns throughout England and Scotland for the rest of the season.

ACTS TO PLAY AFRICA

LONDON, April 2.—The Dan Brothers and Sherry and Marie Ellersie have sailed for South Africa, where they will appear over the circuit controlled by the African Theatres, Ltd.

"LOVE IN PAWN" CLEVER

LONDON, April 16.—After a tour of the Provinces Lewis Sloden has brought Roy Horniman's "Love in Pawn" to London, and is offering it at the Kingsway Theatre.

The play is based on a rather complex subject—that of money lending. It appears that a Major Luttrell had accumulated a fortune in such a business in partnership with a young Jew, Samuel Levi. He died and left a fortune of over $1,000,000. The family are shocked when they learn the manner in which the money had been piled up, but are not above accepting their legacies.

The bulk of the money is left to his daughter, Lillian, on condition that she marry Levi. Should she refuse him the money is to revert to him. Should he refuse to wed her, the money goes to her.

She refuses him, imaging him to be the type of Jew she has been accustomed to know from heresay, but when he presents himself, she finds him quite a charming young man, and she changes her mind. He, on the other hand, is too fond of his cousin Rachel, and his prejudice against marrying outside his faith is strong. But that would mean sacrificing a great fortune. Hence the four acts in which to scheme how to get the money and yet not to have to marry her.

He introduces her to his people, imagining that that would serve as a deterrent to her. But she still persists in wanting to marry him. It is only after a determination on his part that she would have to embrace his religion that she gives him up. They each marry in their own faith and mutually agree to share the money.

Arthur Wontner, as Samuel Levi, plays his part well, although at intervals becomes somewhat unnatural and overdrawn. Morris Rubin gives a portrayal of Solomon Levi that is about as natural as snow in August. His interpretation was broad burlesque which had no place in this serious play. William Farren on the other hand gave a most remarkable performance of a character role. Among others who did well in their respective roles were Roger Livesey, Fewlass Llewellyn, Leo Carroll, Doris Lloyd and Winifred Izard.

The play was well received and because of its theme will undoubtedly be especially popular with the Hebrew element.

NO MORE "MAD DANCING"

LONDON, April 16.—English magistrates have refused to permit dance halls to remain open after license hours in order to give foolhardy contestants a chance to set new dance records. When a headline in the local papers announcing "More Mad Dancing" and a story describing the recent non-stop record of fifty-four hours of dancing set by an American couple, was published last week the Mayor said:

"It is an idiotic idea, verging on lunacy, and the Magistrates will not deviate a hair's breadth from the regular license hours."

The non-stop dancing craze started in England, in Ashington on February 19, but the couple who made the first record have since been left far behind by other long-distance dancers in this country and America.

"BLUEBEARD" FOR INDIA

LONDON, April 16.—"Bluebeard's Eighth Wife," which has proved one of the season's successes, will shortly be produced in Buda-Pest, Spain, Italy and India. The Australian rights to the piece had previously been disposed of to J. C. Williamson, Ltd.

"AT MRS. BEAM'S" IN WEST END

LONDON, April 16.—"At Mrs. Beam's" has been brought in from Hempstead to the Royalty Theatre in the West-End, where it seems to be due for a long run. It is a very clever satire on life at a Bloomsbury boarding house by C. K. Munro. Critics enthused over it.

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Copyright, 1923, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, APRIL 18, 1923 | VOLUME LXXI No. 11 Price Fifteen Cents, $5.00 a Year

COUNTRY WIDE CAMPAIGN BEGINS TO FINANCE PRODUCING CORP.

Promoters Flood Country with Glowing Prospectus Sufficiently Algerized to Snare the Coin from the Most Frugal Investor —Use Success of "Two Mikes" as Selling Argument.

Describing the success of the "Two Mikes" with "The Last Warning," the Greenwich Service Corporation of 358 Fifth Avenue, have been circularizing investors in the rural district with an offer to sell them $160,000 stock in the Masterpieces, Incorporated, at $1 a share to enable that corporation to take over a New York theatre and produce at least six plays.

The prospectus describes Arthur S. Ross as the leading light of Masterpieces, Incorporated, and says: "Mr. Ross played the role of Potash (Potash and Perlmutter) in every city of prominence in the United States."

It says that in Mr. Ross's 20 years of theatrical experience he has played many big parts; is well and favorably known in theatrical circles and numbers among his friends the leaders of the profession as well as all the owners and producers worth knowing in the theatrical world.

Detailing further Mr. Ross's ability and career the prospectus says: "It is not as an artist that Mr. Ross comes to you for support of Masterpieces, Incorporated, but as a manager and producer of no mean ability. Mr. Ross can not only act, but he can direct and more important, he can produce; he has been stage director for numerous productions. He probably is more widely known as director of successful stock companies."

The prospectus asserts that the corporation is formed for the purpose of producing low-cost plays, with none of them dramatic or musical to exceed $20,000 in cost.

"Experienced management, capable of producing low-cost plays for quick large profits, proposes to secure for Masterpieces, Incorporated, by leasing a metropolitan theatre, where, while a play is running, making profits for shareholders, new productions can be rehearsing for production at other theatres," is the context of one of the paragraphs of the prospectus.

The next paragraph states: "While 'The Tragedy of Man' is expected to make us a fortune our efforts will not depend on this or any other single production." It then tells that they have a call on a wonderful love story, the basis for a truly great play, which should be a big hit; also "a mystery play and one of the funniest comedies possible for production."

Another paragraph narrates: "With our own theatre and at least five productions per year we expect to more than favorably compare with the Equity Players, who produce three to five plays each year in their own 48th Street Theatre, as well as with the Theatre Guild, who produce at least three plays at the Garrick Theatre each year."

Then comes a paragraph saying: "Masterpieces, Incorporated, with experience and wide acquaintance among artists—of great benefit in proper casting of our productions—should return profits to their lucky shareholders monthly. You don't wait years for returns from a successful play; it is only a matter of weeks—and monthly returns of 20 per cent is the range of possibilities with no exaggeration. 'The Last Warning,' a play produced by two ex-office boys, paid a 50 per cent cash dividend in eight weeks from the time the curtain rung up on the first performance."

"Lucky, indeed," it continues, "will be the owners of M. I. that is the word 'lucky' for the number will be limited. We don't expect more than a couple of hundred stockholders and in view of the fact nothing like it has ever been offered to you or anyone else before, it behooves you to forward your subscription—'Lucky' is the word and we believe you will think so before you are many weeks older."

Stockholders are requested to send 20 per cent of the amount subscribed for with their application and pay the balance in four equal monthly payments.

In a letter accompanying the prospectus one paragraph says: "We want you to understand and fully grasp the importance of the factor missing in nearly all undertakings. That factor is the Necessary Capital. Suppose a corporation is organized with the sole object and purpose of drilling a well for oil on a lease where geologists and engineers are agreed that the cost of the well will be $50,000. It stands to reason that if only $45,000 is raised, the proposition is doomed to failure. Thus it is made clear that the necessary capital is one factor on which the ultimate success of any legitimate proposition depends."

It then says the plan is to raise $160,000 for corporation purposes and to take care of this—not a large capital—but a moderate capital of $500,000 is authorized. In case that $160,000 cannot be raised the letter says: "The proposition is not doomed to failure. First $100,000 will be eliminated—the sum required to secure the theatre, which is not at all absolutely essential, although it would assure the company tremendous earning power—enough to pay many handsome dividends on the stock sold to investors."

Then the writer tells of how theatres are obtained by attractions. He asserts that all attractions generally get 50 per cent of the receipts and that when a show plays to $14,000 gross the theatre gets $7,000 rental. Therefore, if the Corporation had a five or ten-year lease on a Broadway theatre at $1,000 a week, its profits would be 50 per cent of whatever the current attraction might draw, with a guarantee of $3,000 a week to the house for its share.

"Therefore," says the writer, "you see the leasing of our own theatre, irrespective of showing our own productions, provides an

(Continued on page 6)

DRASTIC SUNDAY BILL UP

CHICAGO, April 13.—A new "Blue Law" was brought before the Illinois legislature yesterday which forbids Sunday amusements. The bill was prepared by Senator MacMurphy of Chicago, and if passed, would prohibit Sunday theatres and movies as well as baseball and any sports.

The bill came in unexpectedly and was referred to the Senate Committee on License and Miscellany, of which Senator Barbour, also of Chicago, is chairman.

The bill has the backing of reformers who are also fighting boxing, racing and other bills at Springfield, Ill.

The text of the bill is as follows:

"Whoever, on the first day of the week, commonly called Sunday, promotes, conducts, takes part in or uses or permits property under his control to be used for any performance, exhibition, show, carnival, fair or other entertainment, or any contest, sport, game, play, dance or other amusement, entrance to which is paid by ticket or admission fee, directly or indirectly, or at which, except as hereinafter provided, a free will offering is asked or accepted, or where any stake is put up or money prize or other thing of commercial value is offered, is guilty of a misdemeanor, and upon conviction, shall be fined for the first offense not less than $50 nor more than $500 or be confined in the county jail not to exceed six months, or both.

"For each conviction thereafter he shall be fined not less than $100 nor more than $1,000, or be confined in the county jail not to exceed six months, or both, and any building or part of building or inclosure or land used for such infraction of the law shall be securely closed for a period of thirty days against all use whatsoever, and if any person so convicted was operating under a license, his license shall be suspended for a like period.

"This act does not apply to sacred concerts, nor to services of a moral or religious nature conducted in good faith by a religious organization."

There is a national campaign on sponsored by the Lord's Day Alliance, of which the Rev. Harry L. Bowlby of New York is the executive head. According to Dr. Bowlby, there is a campaign on in forty-three States. Regarding the movies, Dr. Bowlby said: "If the movies don't clean up on six days in the week and clear out on the seventh day, our sword is unsheathed and we will fight them to a finish."

In Chicago, the Rev. H. D. Foster is heading the movement. The bill has a strong lobby back of it.

BIG BOOM IN MUSICAL STOCK

That there will be almost a hundred per cent in musical stock companies operating this season in comparison of those which held forth last summer is evidenced by the numerous demands being made upon the Chorus Equity for choristers.

The demand has been so far greater than the supply that Dorothy Bryant is anxious to get a line on unemployed members who would like to connect with this type of entertainment for the summer months. She urges them to get in touch with her as soon as possible by either phoning or filing their addresses with her.

Requests from all parts of the country are received daily.

MUSSED UP TICKET OFFICE

CHICAGO, April 16.—U. J. (Sport) Herrmann, part owner of the Cort Theatre, who has been taking a personal interest in ticket speculators offering cut rate tickets for his house, added another episode to his long list of conquests on Saturday when he mussed up the Ritz Cut Rate Ticket Agency. The shop is now closed.

Two versions of what happened are being told, one by Hermann and another by one of the spectators. The theatre owner's story is to the effect that he was passing the Ritz agency when he saw a sign announcing tickets for the Cort and other theatres. He stepped inside and the clerk said he was temporarily out of tickets for the Cort. Herrmann started to take the Cort sign out of the window when one of the clerks swung at him and missed. "He swung so hard," said Mr. Herrmann, "that he fell right out into the street. I just threw the sign out because it was lying about the Cort tickets."

The story told by a spectator differs from Herrmann's version. The witness said that Herrmann knocked one clerk so hard he went through the door, and the other clerk was also knocked down. Then all of the signs went out into the street. This latest affair concludes a long list of victories over ticket scalpers by Herrmann.

CHAUVE-SOURIS FOR PARIS

Balieff and his Chauve-Souris company which closes its engagement at the Century Roof Theatre on May 5 will sail for Paris on May 12 and will begin a summer engagement at a Paris music hall on May 22. They will return to America for a tour late in September.

POLLACK ON THE COAST

SAN FRANCISCO, April 16.—Allan Pollack in "The Bill of Divorcement," has been held over for another week at the Wilkes-Alcazar Theatre. The attendance the second week was considerable over that of the first, and Pollack intends to offer as his next play "A Pinch Hitter," a comedy.

COSTUMES For Sale or Rent. Foremost Makers of Stage Attire for Men and Women BROOKS-MAHIEU 1437 B'WAY. N. Y. C.

SHUBERTS AIMING AT DOLLAR TOP CIRCUIT TO REPLACE VAUDEVILLE

Lee Shubert Is Sounding Road Show Producers on the Idea—Latter Said to be Feigning Lack of Interest to Get Good Terms

The prospects of renew effort on the part of Lee Shubert to rehabilitate the Shubert Vaudeville Circuit next season are not as sanguine as they were, to say the least. A lengthy statement emanating from the Shubert press department several weeks ago, which found its way into many of the dailies, would, providing it could be taken seriously, indicate that Lee was determined to continue the vaudeville war to a finish fight.

But not unlike the proverbial weather prophet who wrote "fair and warmer" on the official bulletin and took his umbrella along on his morning stroll, Lee does not seem as enthusiastic about another combat with the vaudeville policy and has been angling for a less troublesome and perchance more lucrative "out" to solve the problem for him.

The most recent to suggest itself was a dollar top circuit over which dramatic and musical comedy successes of yesteryear could be sent out at a moderate production outlay and with inexpensive cast to surfeit the entertainment appetites of the inhabitants of the "stix" districts.

The Shubert idea, however, is to have the other fellow produce the shows and his office to route them. Consequently he has been feeling his way and sounding the attitude of several managers whom he thought would be amenable to such a plan, but those whom he has interviewed on the proposition have assumed their most rigid "poker expressions" and are not jumping at the plan too enthusiastically.

Should the plan go through, it would stifle any further idea of Shubert vaudeville next season. And it is understood that the difficulty experienced by the Shubert Vaudeville Exchange in lining up acts with which to peter out the current season just closed, does not make the path any rosier for next season.

If the opposition vaudeville venture could have gotten over at all, the current season was the opportune time. With Wegefarth slashing salaries right and left in the Keith offices and vaudeville performers airing their grievances about it on all corners and to anybody who would lend a willing ear, everything to our mind would and should have been set for an opposition bombshell. But despite the dislike of many for Wegefarth and his methods, nevertheless they did not seem to have sufficient faith in the Shubert Circuit to tie up with it.

While the Shubert invasion of the vaudeville field was given little or no attention by the established circuits, the performers seemed to feel that even if there was not a blacklist in operation that the other office would be justified in assuming an "he that is not with you is against you" attitude and would undoubtedly discipline them for their desertion.

Then, too, the colossal flop of the Affiliated Theatres Corporation and their unit shows threw another bombshell of terror into the ranks of those who were on the fence and tumbled them right back to the Keith office, determined to stick with an established concern regardless of whether their dates were few and far between rather than speculate with an unknown quantity.

The Shuberts of course would like to get this matter washed up and set before the warm weather sets in. Therefore they are taxing their ingenuity to solve their theatre problem for next season. Neither they nor any of their allies are producing with greater profusion than they have since they invaded vaudeville and unless there is some rigid change in their production activities there will be no attractions for them in the fall.

Even the independents who are coming into the producing field in great numbers are practically concentrating upon big city runs for their productions, hoping that New York, Boston, Chicago, Philadelphia and a few of the other big stands will yield them a profit and keep the show going long enough to be able to command a handsome figure for the motion picture rights. One producer in particular, who has an attraction now running in New York, plans shelving it at the end of the New York run and claims that the picture rights will give him a nice profit.

Should the Shubert popular price circuit go through, its operation would in no way affect the finances of the Shubert office. They would merely route the shows in their theatres and derive their revenue in the form of a weekly booking fee from both houses and attractions. There was some talk of selling franchises to producers and theatre managers. But the exact policy under which this phase of the enterprise will be operated was not settled early this week.

Many seem to think that there is room for a popular price circuit stretching across the country providing that the producers give the public shows that are shows and not number four "turkey" outfits. With good attractions many managers believe the venture would be a clean-up.

"DEARIE" FOR ONE NIGHTERS

Loeffler & Bratton have leased from Charles B. Dillingham the one night stand rights of "Good Morning Dearie" and will send the show out next season. The company, besides playing the one night stands, will be seen in a number of the three day and week stands, beginning late in August.

Richard Carle, recently in "Molly Darling," will head the cast of the company. The entire production including scenery, costumes and electrical equipment of the original company will be used with the road show.

PRINTER SUES JENNIE JACOBS

Jennie Jacobs, is made defendant in an action started in the Third District Court by Donald Flamm, doing business as The Times Square Printing Company, for the sum of $307.00.

The money is claimed to be due as the balance of a bill for printing incurred November 1922.

"MY GIRL" OPENS NEXT MONTH

A new musical comedy, "My Girl," has been accepted for early production by the Harrington Adams Productions, Inc. It will open in Carlisle, Pa., the latter part of next month.

PORTOLA THEATRE CLOSES

SAN FRANCISCO, April 16.—The Portola Theatre, one of four theatres operated by the Rothschild Enterprises, closed its doors last Saturday night and will be razed for an office building.

The Portola was the first theatre to reopen after the earthquake disaster. At that time it was controlled by Alborn and Leahy and was operated under a combination picture and vaudeville policy. It later passed into the hands of the Rothschild interests.

Although no figures have been mentioned in the transaction it is said that the sum concerned in the transfer was sufficiently large to warrant the deal.

PEGGY WOOD MAKES GIFT

Peggy Wood, star of Henry W. Savage's musical play, "The Clinging Vine," has presented the Actors' Equity Association with an enlarged photograph of Frank Bacon in which the deceased actor is shown perrusing the pages of Equity's official magazine, "Equity." It has been framed and now adorns a prominent place in the Council Room where it will remain at all times in view of the members and visitors.

"SHEIK'S LOVE" HAS HARD WEEK

To "The Sheik's Love," a play written by Wilson Collison and produced by O. E. Wee, go the honors of having played to the smallest gross business in the history of the Lyceum Theatre, Pittsburgh. This was accomplished the week beginning March 19, when the show drew a gross of less than $1,000 to the box-office during the week. The operating expenses of this theatre were almost three times as much as the gross taken in.

Upon leaving Pittsburgh, the attraction went to the Grand Opera House, Canton, Ohio, where, on March 26, 27, 28 it played four performances and grossed $191.50 on the engagement. For the last performance Wednesday night there was an intake of $35. Following this bad business, Wee decided that he would close the following Saturday, March 31, at Youngstown, and cancelled two weeks' booking.

"The Sheik's Love" was originally produced two years ago at the Princess Theatre, New York, under the title of "Desert Sands" by Collison, with his wife, Anzonette Lloyd, playing the leading part opposite Normay Trevor. At that time the play had a cast of four people. After the New York engagement, Tom Kane, of the Century Play Company, purchased it from the author-producer and held it until the "Sheik" craze came along, when he had it rewritten for a cast of eight and retitled it also.

EXTRA PAY FOR SHOW CAST

The Chelsea Producing Co., who sponsored John Murray Anderson's musical comedy, "Jack and Jill," the current attraction at the Globe, rehearsed the piece six weeks instead of the four allowed under the Equity contract. After the production had been launched on Broadway, the business executive of the producing firm attempted to arrange with Equity to forego the usual compensation for the two extra weeks.

Equity would not entertain the proposition but insisted that the extra period of rehearsals should be paid for as per contract. The piece is operating under an Equity Shop contract and consequently had to come through with an extra week's salary to all members, the amount of which is said to have run into four figures. In addition Equity ruled that the cast and chorus were also to be compensated for a three day lay-off which occurred between the period of the Buffalo opening and the Broadway premiere.

SHOWS FOR OCEAN LINERS

Rivalry between various shipping lines to present entertainment on board their ships similar to the one announced by the Leviathan, resulted in an offer being made to William A. Brady, for the use of his musical show "Up She Goes," by one of the leading British companies.

The proposal includes free transportation both ways, with the stipulation that two performances, one matinee and one in the evening are to be given aboard the boat. The offer would permit the show to play in England for periods of six weeks between return voyages. During this time, the show could play Liverpool, Manchester and London.

"ADRIENNE" REHEARSING

Rehearsals for the new musical comedy "Adrienne" are now going along in full swing with a cast of well known principals. Among the leaders are Vivenne Siegel and Billy Van, featured in the show, Margaret Gateson, Edna Hibbard, Homer Mason, Marguerite Keeler, James Lidy, Dan Healy, Charles Wilson, James Kemper, Willie St. Clair, Marie Gavance, the Keane Twins, the Lyric Quartette and the King Tut Arabs, a big acrobatic act of eight.

The show opens at the Garrick, Philadelphia, on May 14, with New York to follow.

MONTE CARLO CLOSES

Monte Carlo, one of the chain of Salvin cabarets in Broadway closed its doors for the season last Saturady night. Enforcement of the Mullan-Gage law has hurt the business here considerably of late.

CHICAGO SEASON CLOSING EARLY

CHICAGO, April 14.—It looks like an early closing of the theatrical season in Chicago. It has been one of the most disastrous in the history of the legitimate stage in this town. The expected return of good business after Lent did not materialize.

When George White's "Scandals" closes at the Illinois April 21 this house will remain dark, no other production being booked to follow. When Thurston leaves the Olympic tonight that house will also be in darkness.

Two openings are promised for tomorrow night: "Steve" with Eugene O'Brien, who is returning from the silent drama, will relight the Princess Theatre, and "R. U. R." will succeed Taylor Holmes in "The Rear Car" at the Cort.

Business at other theatres in the loop is still off. "Sally" is beginning to feel it too. Last Monday night the Colonial was only half full and during the week good seats could be had which is unusual for this offering which has been holding up, although getting $4.40.

The following offerings still remain: "For All of Us" with William Hodge at the Studebaker now going into its twenty-second week; "Cat and The Canary" at the La Salle; "Peter Weston" with Frank Keenan at the Harris; "Blossom Time" at the Apollo, which moves to the Great Northern, following the Moscow Art Theatre run of three weeks at this house; "Two Fellows and a Girl" at Cohan's Grand; "Up the Ladder" at the Shubert Central; "Light Wines and Beer" at the Woods; "Hurricane" with Olga Petrova at the Selwyn; "Loyalties" at the Powers; "Peter and Paula" at the Playhouse; "Bristol Glass" at the Blackstone, and "Tangerine" at the Garrick.

"KIKI" CLOSING ON MAY 5

At the completion of seventy-six weeks in "Kiki" at the Belasco theatre on May 5, Lenore Ulric will close her engagement for the season at the Belasco theatre. Miss Ulric accompanied by her mother will go abroad shortly after the closing and remain until the end of July. It is the intention of David Belasco to have Miss Ulric resume her run in "Kiki" at the Belasco on Labor Day and remain there for a limited period after which she will tour the principal cities of the country in it for the rest of the season. Miss Ulric began her engagement at the Belasco in the Andre Picard play on November 29, 1921. It is the intention of Mr. Belasco to present Miss Ulric in a new play by Edward Sheldon for the season of 1924-25.

NEW JEWISH CIRCUIT STARTS

Lewis Fleischer, a Brooklyn attorney, is the prime factor in a recently formed $1,000,000 corporation, incorporated under the laws of New York State, for the promulgation of the Jewish drama. The corporation will operate a circuit of theatres and will also produce a number of shows.

Lewis Kramer, prominent Jewish actor and one of the leading stockholders, said: "The Jewish theatre circuit will have theatres presenting vaudeville and legitimate shows. Among those prominent in the new corporation are Samuel Lowenfeld, Samuel Grichtman, M. Weinberg, Isadore Zarch, myself, and others."

"PEPPER BOX REVUE" OPENS

SAN FRANCISCO, April 16.—Ackerman and Harris launched their "Pepper Box Revue" at the Century Theatre last Saturday night and seems to have gotten over. Sophie Tucker and George Le Maire head the cast. The piece is being offered at $1.50 top and if the enthusiasm displayed by the first night audience can be taken as a criterion, the piece should do good business at this figure.

HALE MARRIAGE DISSOLUTION

Billy Hale, who recently closed as business manager of the "Bat," was granted a disolution of marriage under the new state laws on March 28 from Edith Graham Hale by Judge Platzele in special term of the Supreme Court, Part 4.

HORWITZ, SMALL TIME AGENT KING, LOCKED IN LUDLOW ST. JAIL

Arthur J., Believing Sheriff's office Closed on Saturday Afternoon Came Into New York and Found Officers Waiting for Him—Receiver for Business Asked.

Imbued with the idea that the office of the Sheriff of New York County stopped functioning for the week on Saturday at noon and that he would be immune from arrest until 12:01 A. M., Monday morning, Arthur J. Horwitz, small time vaudeville agent triumphantly rode to New York from Newark on the tube and went to his offices in the Loew Annex building on 46th street that afternoon. When Horwitz arrived there a reception committee, headed by Deputy Sheriff Morris Eisenstein and Attorney Benjamin F. Spellman of 115 Broadway, were on hand to greet him with a piece of parchment that had been signed on March 22 which directed Sheriff Percival Nagle to take possession of the body and person of Horwitz and incarcerate it in the Ludlow Street Jail until Horwitz would be in a position to file a bond which would guarantee the payment of $200 a week alimony to his wife, Edith Livingston Horowitz, until an action for divorce she has brought against him in the Supreme Court had been decided. The order also called for the payment of $1,000 for counsel fees to Spellman.

Horwitz when shown the warrant for his arrest told Eisenstein to stop joking. He said "you can't kid me. It is after twelve and the Sheriff's office is closed. So I came over here to enjoy myself and attend to business until midnight Sunday when I will return to my suite in the Robert Treat Hotel, Newark, for another week's sojourn." Eisenstein replied that there was no joke about the matter and that he was going to take Horowitz to the Hotel Ludlow at once.

Seeing that the Deputy Sheriff meant business, Horwitz immediately cut loose with the statement that he had been double crossed and that someone had told of his whereabouts and plans.

At this point Mr. Spellman spoke up and said, "Why you double crossed yourself when you telephoned me from Newark. It did not take me long to check back your call." Horwitz then started to revile the telephone company when Spellman told the following story:

"This man called me at my office Friday morning and told me that he had just arrived in Jersey from Chicago on the Broadway Limited. He told me that he wanted to talk to me. I told him that he had better have his attorney do the talking. He said, no, that will be not necessary, I am big and smart enough to handle my own legal affairs. You will do business with me or nobody. I replied that I would rather not do it then and let the law take its course. He laughed over the phone and replied, 'that will be a rocky course and get you nowhere.' At this point I hung up the receiver and immediately dispatched a man to shadow Horwitz in Newark."

At the same time a "trailer" was put on Horwitz another one was put on Lee Kraus, who operates Horwitz's office. About seven on Friday evening, Kraus took the tube to Newark and went to the hotel. He sat in the lobby for more than an hour during which time Horowitz was being paged. He finally responded to the paging and the two went into conference. The two shadows were sitting close by the pair and learned that Kraus and Horwitz were making arrangements for the latter to come to New York on Saturday.

All this information was imparted to Spellman who had Eisenstein and another Deputy Sheriff on hand when Horwitz, carrying two big steamer grips, put in his appearance at his office. Mrs. Horwitz was present at the time also.

As soon as Horwitz saw that the "arm of the law" would begin to wind around him he turned to his wife and began to plead with her to get the "coppers" to let up on him. According to Spellman, he said, "I will do anything you want, I will get you all the money you want, but don't let them take me to jail." Mrs. Horwitz listened to entreaties of this sort for more than an hour and finally walked away and left the building.

Horwitz then turned to one of the men in his office and directed him to take the two grips to Ludlow street, saying that as long as he was going to jail he was going in style. After the man departed Horwitz then made an endeavor to reach various people that might go his bond and save him the trouble of a stay in the Hotel Ludlow. He called six numbers, got no response, then four more then three more and then two more. No one seemed to be in or able to do anything for him at the places called. Then with the Sheriff he made a tour of the Loew building. He met several agents but none of them were willing to come to his aid.

When Horwitz arrived at the jail and asked for his baggage the Warden informed him that it was not the Plaza Hotel and that guests did not need baggage. So the emissary returned to Horwitz's office with the grips.

Early in March when Horwitz learned that the order of arrest was to be signed on the claim that he was about to leave the jurisdiction of the New York courts he immediately left for Chicago, where he remained until last Thursday when he started East with Harry Santley, a new aid he picked up in Chicago. Santley went direct to New York while Horwitz left the train at Newark to await developments.

On Monday afternoon while Horwitz was going over the route sheets of his various acts in the Ludlow Street Jail a process server appeared and handed him an order signed by Supreme Court Justice O'Malley which directed Horwitz to show cause today (Wednesday) why a receiver should not be appointed by the Court to take over his property and conduct his agency which at present is being operated by Lee Kraus during Horwitz's confinement.

Kraus is working diligently to get someone to sign the bond which will release Horwitz from custody. He expects this to be accomplished today.

AMER. THEATRE FOR PARIS

Frederick E. Goldsmith, a theatrical lawyer, this week will file papers of incorporation at the office of the Secretary of State in Albany for the Paris-American Amusement Corporation. The purpose of this corporation will be to take a theatre in Paris and produce there plays of the type of "Oh Boy," "Oh Lady, Lady," and "Irene." The companies will all be brought over from America with the casts earning their passage by giving theatrical performances on the ship while en route. Goldsmith declares that the lease for a Paris theatre will be signed this month by an emissary now abroad.

CHORUS EQUITY ELECTIONS

The nominees for the posts of the Executive Committee of the Chorus Equity, which will be balloted upon withn the next few weeks, includes Louise Owen, Catherine Hunt, Pauline Maxwell, Virginia Sharr, Verne Collins, Edna Coigne, Laura Murray, Jane Arrol and Victoria Wolfe. Seven will serve for three years.

MUSICALIZING "RIP"

Joseph McCarthy and Harry Tierney, authors of "Irene" and "Up She Goes," are now working on a new musical comedy, based on the story of "Rip Van Winkle." It will be called "Rip's Daughter."

50c TOP THEATER FOR BRONX

Joining the lower priced theatre ticket movement, John Murray Anderson announces a fifty-cent theatre admission for the Bronx. He proposes to specialize on patriotic plays and at first the house will be somewhat on the Billy Sunday tabernacle order. If conditions warrant, Anderson will have a permanent structure erected.

An interesting feature of Mr. Anderson's plans is that he will use the stage lighting inventions of Maude Adams. According to Mr. Anderson she has been working for years on simplified control of lighting effects for the past three years.

Mr. Anderson said in part: "My financial plans for this Americanization theatre are all ready . . .

"The season will be thirty weeks a year and I will use three stage directors and three distinct reperoire companies. This will do away with the short rehearsals.

"Some of the plays I have in mind are from the Frohman Lyceum records and other of his productions, "Men and Women," "The Charity Ball," "Heart of Maryland" and others of this type. Also the illustrative comedies of humble American life, such as "The Old Homestead," "Way Down East" and "Turn to the Right."

"WHY NOT" FOR CHICAGO

Robert McNabb, and George Atkinson are arranging to take Jesse Lynch William's play "Why Not" to the Power's Theatre, Chicago, for a summer run beginning early in May. The cast will be practically the same as that which appeared at the National and Equity-Forty-Eighth Street Theatres, with the exception of Tom Powers, who will appear with the Stuart Walker stock company in Indianapolis this summer.

TOURING "WARNING CO." CLOSES

The Chicago company of "The Last Warning" closed its season at the Nixon Theatre, Pittsburgh, last Saturday night. Ann Mason, who left the New York company playing at the Klaw Theatre to join the Chicago company will return to the cast of the New York company on Thursday night. She will replace Irene Homer.

HAZEL DAWN FOR "MUSIC BOX"

Hazel Dawn has been engaged by Sam H. Harris and Irving Berlin to appear in the next edition of "The Music Box Revue" which will go into rehearsal early in September.

OLGA and NICKOLAS
IN AN ARTISTIC DANCE CREATION

Have appeared in the following countries: Turkey, India, Java, China, Japan and Hawaii
NOW PLAYING VAUDEVILLE

PHILA SHOWS DOING BETTER

PHILADELPHIA, April 16. — Business, which has been none too good for the past several weeks, bids fair to take a turn for the better during the current week. Local managers have mobilized a strong card for their theatres and if this cannot accomplish a renewal of interest among Quaker City playgoers, nothing can.

With three new attractions and four popular hold-overs listed for the week, the playgoer will find a varied list from which to choose his entertainment.

Henry Miller, who, but a fortnight ago shelved "Pasteur," came to the Broad tonight, surrounded by an all-star assemblage in "The Changelings," a new comedy by Lee Wilson Dodd. Appearing in the supporting cast were such well known favorites as Blanche Bates, Laura Hope Crews, Ruth Chatterton, Felix Krembs, John Miltern, Jeoffrey Kerr, Elmer Brown and Walter Baldwin.

The Shubert, which had been dark for several weeks, was relighted tonight for the annual engagement of "Greenwich Village Follies." The fourth edition of the re-musical comedy, conceived and staged by John Murray Anderson, attracted a large and fashionable audience, who readily acclaimed it as the most diverting and colorful revue of the series. A coterie of clever comedians and a large singing and dancing chorus of artists' models combine to make it one of the best musical shows Philadelphia has glimpsed this season.

Fiske O'Hara, always a favorite here, returned to the Walnut for a two-week run. The comedy is patterned as an obvious vehicle for the Irish tenor and gives him an opportunity to display his singing voice by the introduction of several songs, sandwiched into the plot of the piece.

"Blossom Time," which is being forced out of the Lyric, after a phenomenal run of twenty-six weeks, to make way for the Moscow Art Players, will not wind up its run as contemplated but will shift over to the Adelphi, following in the wake of "The Cat and The Canary," which winds up a run of twelve weeks on Saturday night.

The last two weeks of "Captain Applejack" has been announced by the Garrick, while "Spice of 1922" has entered upon the second week of its indefinite run at the Chestnut Street Opera House.

POWER TO HAVE BDW'Y HOUSE

Tyrone Power intends next season heading his own repertory company in a Broadway theatre. Power, it is said, has already closed negotiations for a theatre in which he will begin the production of plays late in September. Mrs. Power, professionally known as Bertha Knight, sailed for England on Saturday and will scour the continent for new plays which her husband will stage here. While abroad she will visit Sir John Synge in Ireland to obtain the American production rights for a new play he has written.

"VENGEANCE" IN THE BRONX

Harry Weinberger's "The God of Vengeance" company which closed its engagement at the Apollo Theatre last Saturday night is playing at the Prospect Theatre, Bronx, this week. With the removal of the play from a Broadway theatre the scale has been reduced from $2.50 top to $1.50 top. Weinberger announced on Monday that within two weeks the play would be reinstalled at a Broadway theatre.

NEW THEATRES FOR GREAT NECK

A new theatre seating 1,200 is being erected opposite the railway station at Great Neck, Long Island. The theatre will be ready to open in June with a combination policy of road shows and vaudeville. Alfred E. Aarons, who resides at Great Neck is said to be one of the operators of the project. Mr. Aarons is general manager of the Klaw and Erlanger enterprises.

HERMAN TO MANAGE P.M.A. SHOW

Albert W. Herman has been appointed by the Producing Managers' Association as the company manager for the production of "As You Like It," which is playing in Washington this week.

AMUSEMENT STOCKS STILL DULL GOLDWYN ALONE SHOWS ACTIVITY

Famous-Players at 88 on Monday—Loews at 18⅝ and Orpheum at 19¼ With Sales at Low Ebb Indicate Lack of Interest.

Trading in the amusement stocks during the week just past was exceptionally dull, few of the issues showing any activity, with the single exception of Goldwyn, for which there was some excuse. The others merely registered sales in small blocks, some days going with not more than one or two blocks being sold. Another significant feature was that Goldwyn was the only issue to show a gain for the week. This seems more an expression of confidence than any indication of the value at which the stock is held. The issue staged a slump last week immediately after the profit and loss account was published, the stock going down to 5¾ on Saturday of the previous week. Starting at this point a week ago, Monday it started to build up. The reasons for this action should be apparent. Goldwyn at 5¾ is doubtless a good buy, and many traders, realizing that the book value of the issue is well in advance of this figure, with prospects for the coming year bright, took advantage of the low price to increase their holdings. The old law of supply and demand set in at once with the result that the stock started on its upward climb.

There have been no announcements or events of interest in the other issues lately that would tend towards any marked movement in one direction or the other. There has been some talk of the S. A. Lynch holdings acting as a check on the Famous-Players stock, but this is doubtful, as there is an undoubted gain to the company in the *quid pro quo*, and it is more than probable that Lynch, being independently rich, will not seek to liquidate his holdings, on which he realizes good dividends, but will rather regard them as a permanent investment, so that the market players need not fear a sudden flood of Lynch securities should they push the price up to a higher level.

Famous opened at 89¼ last week, advancing to 89⅜ and closing at 88¾ for a loss of ½ on the week with only 9,800 shares sold. On Monday of this week the issue was still sluggish, with the stock closing at 88 for a loss of ¾ of a point and 900 shares traded.

Goldwyn, with 19,200 shares sold last week, was the most active, the stock rising from 5¾ to 6⅛ for a gain of ⅜. Monday of this week saw it slide back to 6, with 1,300 shares sold.

Loew's was dull all week, the stock falling off from 19¼ to 19, at which point it closed on Saturday for a loss of ¼, with only 4,200 shares in evidence. The stock fell ⅜ of a point more on Monday of this week, closing at 18⅝, with 2,200 shares sold, this loss in spite of the encouraging statement published by Loew last week.

Orpheum entirely recovered from its fit the week before, opened at 19⅝ and closed at 19¼ for a loss of ⅜. Only 1,200 shares changed hands all week, which, in a measure, might account for the fractional loss. No sales were recorded in this issue on Monday of this week.

REVUE FOR FULTON

Willie Collier and Sam Bernard, who are to appear in a revue under the direction of A. L. Erlanger and Charles B. Dillingham will not start off the season in the Music hall which was to have been erected for them, but will begin their career in the Fulton theatre late in September. Definite plans have not been made for the production that the two stars will have nor have any of the supporting cast been engaged as yet. Work on this will begin early in May and Edward Royce, it is said, will be selected to stage the show. Bernard and Collier will remain at the Fulton until the Music hall which is to be erected in 46th Street is completed early next year, when they will move over to it with their production.

UNIT SHOW ON PAN TIME

SAN FRANCISCO, April 16.—The first of the Shubert Unit shows playing the Pantages Circuit, "The Sheik's Favorite," featuring Mlle. Margo Raffaro and Jimmie Gildea, with a cast of 38 people, made a straight jump of over 800 miles, direct from Portland to San Jose, where they played a split week at the Victoria Theatre to immense business. From there they came to this city, opening at the Pantages Theatre last week and playing to capacity audiences. This is the biggest production Pan has sent over his circuit since the Singer Midgets.

CROMWELL TO DO "TARNISH"

Fania Marinoff and Tom Powers are to be co-featured in Gilbert Emery's play, "Tarnish," which is shortly to be produced by John Cromwell. Fania Marinoff recently withdrew from the cast of "The Love Habit" to enjoy a holiday.

STOCK FOR BANGOR, ME.

The James Carroll Players will open a season of stock at the Bijou Theatre, in Bangor, Maine, on April 23. The opening program will be "East Is West." The leads will be played by Edna Prescott, Frank McNellis and Edward Cullen.

DIVORCE SEEKERS SET BACK

CHICAGO, April 14.—Theatrical folk who have looked upon Chicago as a divorce haven were given another setback when Judge Timothy D. Hurley refused a decree to Grayce Fisher, wife of Irving Fisher, who is now playing here in "Sally." Judge Hurley claimed in the face of evidence offered that "Mrs. Fisher was a mere sojourner in Chicago until her divorce is obtained." He continued the hearing until next Friday to allow Mrs. Fisher to offer proof of legal residence. Mrs. Fisher is a non-professional, but the *Tribune* today published a picture of Grace Fisher (wife of Ballard McDonald) as the wife of Irving Fisher. It so happens that Grace Fisher opens tomorrow (Sunday at the State-Lake.

HAMPDEN TO DO "BLACK FLAG"

B. Iden Payne, the producer, was in Kansas City last week with Walter Hampden, rehearsing "The Black Flag," a play by A. E. Thomas, which Hampden will add to his repertoire of plays this summer. Carroll MacComas has been especially engaged by Hampden to play the leading feminine role opposite him in this play, which he expects to give a Broadway presentation at the National Theatre in the fall.

RE-WRITING "NAUGHTY DIANNA"

Al. H. Woods commissioned Otto Haurbach this week to rewrite the book of "Naughty Dianna," which Woods produced during the holidays on the road. Louis Hirsch is adding a new score to the offering and when it is shaped it will be put in rehearsal by Woods for an early Broadway presentation this fall.

REMODELING THE REX

W. C. Smalley, who is connected with a chain of motion picture theatres in upper New York, has purchased the Rex Theatre, Johnsonville, N. Y. The house will be remodelled and the seating capacity increased. When completed, it will operate under a straight picture policy.

ISHAM JONES COMING TO PALACE

Isham Jones, the Chicago orchestra leader who has been supreme west of the Hudson River for the past few years, will appear in New York for the first time during his career with his present orchestra during the week of April 30, when he will double at the Palace Theatre and the Palais Royal. Although Jones has been coming to New York once or twice a month to make records for the Brunswick Company he has never before appeared at any local theatre or cabaret as this would have interfered with his contract at the College Inn of the Sherman Hotel in Chicago.

In and around Chicago the orchestra is regarded highly and Jones was the subject of a press story several months ago which gave his income as well over $300,000 a year. It is impossible to say whether or not this is an exaggeration as his position in Chicago is on a plane with that of Whiteman in New York and his sources of revenue are numerous and varied. He has a contract with the Sherman Hotel whereby he is reported to receive his salary every week whether or not the Inn remains open. It is said that during last summer, when the College Inn closed, Jones received his full salary each week.

Isham Jones' figure for the Palace and the Palais Royal have not been made public but those who are supposed to know say that the least Jones will realize for the week is $7,000.

WOODS TO DO ART THEATRE PLAY

Al. H. Woods is inclined to give the Jewish Art Theatre another opportunity to show Broadway one of its productions this season. He is arranging to have Maurice Schwartz, the Yiddish theatre star, appear in an English version of "The Inspector General," late this season. The translation of this play, which has been running at the Jewish Art Theatre, will be made by Herman Bernstein.

STOCK FOR THE DUQUESNE

Frank Bongiovannie, the Pittsburgh restaurateur, has taken over the Duquesne Theatre, Pittsburgh, for five years and will operate the house with a stock musical comedy and vaudeville policy, the shows to be routed through the Harry Walker Exchange. The new lessee will take possession of the house next September.

THE VAMP & THE PERFECT FOOL
Direction AL STRIKER now playing the Keith Time
JACK CONROY and MARY BAKER
IN
Fourteen rounds of action and laughter with a knock-out at the finish. Audiences declare us the winner and yell for more punishment.

BOSTON SHOWS STILL IN SLUMP

BOSTON, April 16.—Business in the local theatres has not recovered from the Lenten depression as yet, although the incoming of two strong musical comedy stars, both vieing when it comes to box office magnetism, will undoubtedly turn the tide, if only for their own attractions. Then perchance the effect may recreate a stimulus for the hold-overs as well.

The stars in mention are Mitzi in her latest musical comedy, "Minnie and Me," which came to the Colonial tonight, and Al Jolson in his extravaganza, "Bombo," which followed "The Greenwich Village Follies" into the Shubert. Both stars were accorded a warm welcome, with the fashionable Back Bay set dividing their representation with both. If an enthusiastic reception is any harbinger of a prolonged run, both have already earned it, although Jolson's engagement is limited to four weeks, after which he will return to the Winter Garden, New York, for a supplementary season in the same piece.

"The Gaieties of 1923," a survivor of the ill-fated unit circuit, set up shop at the Shubert-Majestic and is attempting a run. The piece is a revival of a Shubert extravaganza of yesteryear, replenished with some new material, but in main practically the same show that was presented at the Forty-fourth Street Theatre, New York, several seasons ago.

"Six Cylinder Love" continues at the Tremont, with "To the Ladies" still going a fair pace at the Wilbur. "Just Married" is winding up its lengthy run at the Plymouth at the end of the week.

Among the veteran "hold-overs" is "Lightnin'," which is in its seventeenth week at the Hollis, and "The Fool," which has entered upon its tenth week at the Selwyn.

"THE CHANGELING" OPENS

PHILADELPHIA, April 16.—Henry Miller with his star stock organization which includes Blanche Bates and Ruth Chatterton, began a three-weeks' engagement here in "The Changeling," a play by Lee Wilson Dodd, on Monday night. At the conclusion of the engagement, the company will start for San Francisco, where it will begin its summer season at the Columbia Theatre on May 28. The jumps to the Coast will be broken by one-week engagements in Omaha and Salt Lake City.

O'NEILL PLACES TWO PLAYS

It would sem as though Eugene O'Neill continues to be the favorite author of Arthur Hopkins, inasmuch as the producer has accepted two more O'Neill plays for production next season. One is called "The Fountain" and the other is "Welded."

Hopkins has gone abroad to launch the London production of another O'Neill play.

MUSICAL DIRECTOR BANKRUPT

Herman B. Taubenfeld, musical director and caterer of No. 80 West 126th street, has filed a petition in bankruptcy. His liabilities are listed at $2,752, with no assets.

COUNTRY WIDE CAMPAIGN

(*Continued from page 3*)

avenue of goodly profit. I am sure you will agree this shows judgment and soundness in the laying of our plans."

Then the letter says in case $60,000 is not raised and only $30,000 is obtained this sum will be utilized and if that much is not gotten and only $10,000 comes in that amount will be used.

Then they speak of receiving a letter from a gentleman in Texas who bought a block of M. I. stock. This man wrote: "In making investments I desire such that will make quick returns, hence do not wish to place money in long-time investments. This proposition appeals to me and, therefore, have embraced the opportunity of your offer."

It concludes by saying: "How can you help but agree with him? How worrying it is to invest money in new ventures, that, should they even ultimately meet with success, take years of time to get worth-while profits to you—profits that reach you too late to be fully enjoyed."

HERK'S BANKRUPTCY SCHEDULE REVEALS DEBTS OF A MILLION

Liabilities of Former Affiliated Theatre Co. Head Listed at $1,305,577.91 With Assets of Negligible Value—Many Actors On List

An automobile valued at $750 and $150 exempted personal wearing apparel are the actual assets of Izzy H. Herk's endeavor to successfully launch the Affiliated Theatres Co., according to a schedule in bankruptcy he filed which showed his liabilities to be $1,305,577.91, as an individual and a partner of Thomas Beatty. The automobile which is the only tangible asset of the bankrupt estate of Herk was turned over to Receiver Richard O. Smith, while the wearing apparel the bankrupt is permitted to keep by provisions of the law. According to the schedule, the liabilities consist of $1,154,248.80, unsecured claims and $148,903.72 in "accommodation paper" debts.

Mentioned among the assets are stock of the Amalgamated Burlesque Enterprises Inc., American Burlesque Association and $18,750 worth of stock in the Affiliated Theatres Co., that, however, was never issued to Herk. The receiver has this stock in his possession, but its possible recovery value is very doubtful as far as the benefit of the creditors is concerned. Three life insurance policies aggregating $90,000 are also included among the assets with fifty shares of stock in the District of Columbia Realty Co., which are cited as being of problematic value.

When Herk's affairs were first aired in the bankruptcy court, the liabilities were estimated at one-half of the present total, but were increased by the large number of unexpired leases on theatres and actor's contracts which Herk is partially responsible for as co-guarantor.

Among the accommodation paper liabilities that came about as a co-endorser are $50,000 on a note which Herk signed with Sam Scribner and other men for $50,000 borrowed from the Burlesque Club, and loaned to the Mahoning River Mining Company; $15,000 to Frank A. Keeney; $9,375 to Bert C. Whitney; $24,000 to the National Bank of Commerce, Milwaukee, on a note made out by the Gayety Theatre Co., of Milwaukee; and $9,000 to the Mutual Bank of New York.

Listed with the unsecured liabilities are $25,000 to Frank A. Keeney as co-guarantor of the lease on Keeney's Theatre, Newark, which lease is held by the Newark Affiliated Theatres Corp.; $250,000 to Bert C. Whitney as co-guarantor for a five-year lease; $2,000 to Lee Shubert for a loan made on a note; $8,900 to the Pacific Bank for a loan note; $5,000 to Sim Williams, burlesque show owner for a loan procured on a note; $10,000 to Jacob Gilbert, procured on a note; $20,000 obtained from Arnold Rothstein, real estate man on a note; $3,000 obtained from Charles McDonald, Lyceum Theatre, Columbus, Ohio, on a note; $26,200 due H. Mahieu and Company for theatrical costumes; $2,000 to John J. Keit, for a note; $15,000 to R. K. Hynicka, burlesque show owner and official of the Columbia Amusement Co., on a note; $9,375 to the Greenwich Bank on a note which Herk made out to himself, which was endorsed by Lee Shubert and Joe Leblang and discounted by Herk; $225,000 to the Lodge Street Building Corp., on a lease; $175,000 to the Strand Securities Corp., Buffalo on a lease from Max Spiegel for five years at $35,000 a year; $14,000 to the Columbia Amusement Company on a debt contracted in Sept. 1922, when money was advanced by the burlesque circuit to pay an assessment Herk owed to the Amalgamated Burlesque Enterprises; $200,000 as co-guarantor of the lease of Loew's Ohio theatre, Cleveland to Loew's Ohio Theatre Company, Cleveland and $8,000 for printing and lithographs to J. H. Tooker.

Acts to whom money is due on unexpired contracts include: Roger Imhoff, $9,040; Whipple and Huston, $12,000; Two Ladellas, $4,392.10; Rossa and Costello, $3,973.35; Barr Twins, $7,750; Riggs and Witchie, $20,000; George Mayo, $3,500; Weber and Fields, $30,033.86; Sid Gold, $2,953.67; Lynn Cantor, $2,385; Watson Sisters, $17,500; De Koch Trio, $4,425; Five Kings of Syncopation, $7,763.25; Billy Griffith, $2,275; Jerry Herzell, $2,125; Mae Harris, $1,675; Herman Timberg, $6,000; Hattie Darling and Sammy Timberg, $3,000; Else and Paulsen, $2,875; Ray King, $1,325; Eddie Hefferman, $1,500; Lew Christie, $2,241.67; John Berkes, $3,880; Havatak Brothers, $4,750; Florence Talbot, $2,275; Dick Lancaster, $2,275 and Bobby Barry, $4,000.

Besides this list of professional and commercial debts, there are other outstanding obligations for printing, costumes, scenery, lighting and miscellaneous items that amount to several thousand dollars.

Of the professional creditors, eighteen of them were brought to play Shubert Unit vaudeville from burlesque attractions by Herk. Many of them will probably return to the burlesque fold on one of the circuits.

Thomas Beatty, Herk's business associate in the Affiliated Theatres Co., is expected to return from Chicago this week and will be immediately examined by Referee in Bankruptcy Seaman Miller to ascertain if he knows of any further assets that Izzy Herk might possess besides those already scheduled.

"PAPA JOE" MOVING

"Papa Joe," which has been struggling along at the Princess Theatre since February 26 will move into the Lyric Theatre for a four weeks' engagement beginning next Monday night. The play was originally sponsored by R. G. Kemmet and A. Robins, the former a press agent and the latter musical director of the Republic Theatre. Financially backing them was a druggist named Verner who has invested $9,000 in the show. Verner is guaranteeing $3,500 a week to the Shuberts for the attraction at the Lyric Theatre.

GAITES TO DO REVUE

Joseph E. Gaites is beginning the casting for a musical revue which he will produce for a summer engagement at the Walnut Theatre, Philadelphia, early in June. Overtures this week were made by him to have the Four Marx Brothers head the cast. After the summer engagement in Philadelphia Gaites intends bringing the show to the Apollo Theatre, New York, early in October.

"HURRICANE" CLOSES

CHICAGO, April 14.—Olga Petrova in "Hurricane," which has been a flop at the Selwyn, closes next Saturday, and "Light Wines and Beer," the Al H. Woods piece now playing at the Woods, will move over to this house for a run of three weeks. The Woods Theatre will be turned over to the silent drama, owing to a former contract which could not be cancelled; although Mr. Woods offered a large sum to the motion picture people for a release.

STOCK TRYOUT FOR PLAY

Robert McLaughlin shortly after his inauguration of his dramatic stock policy in the Ohio Theatre, Cleveland, next month will produce a new play which Sam H. Harris is desirous of trying out as a vehicle for Francine Larrimore next season. The play is as yet unnamed. Miss Larrimore will appear with the stock company.

"AS YOU LIKE IT" OPENS

WASHINGTON, D. C., April 17.—The American National Theatre, presented its initial production last night at Poli's theatre when Shakespeare's "As You Like It," was given with a prominent cast of players. After a week here, the production will open in New York for an indefinite run.

The cast is headed by Marjorie Rambeau as Rosalind, and others equally well known are Margalo Gilmore, as Celia; Ian Keith, Orlando; Ernest Crawford, Touchstone; A. E. Anson, Jacques; Arnold Lucy, Adam; Walter Abel, Jacques de Bois; John Craig, Duke Frederick; J. Malcom, The Duke; Percival Vivian, William; Hortense Alden, Audrey; William Williams, Silvius; Frank Aroundel, Amiens; Edgar Norton, LeBeau; Jerome Lawlor, Oliver; Gwynne Vernon, Phoebe; John S. O'Brien, Corin.

Robert Milton, rehearsed the play, and the costumes and settings are by Lee Simonson. Theodore Bendix, composed the incidental music, and Alexander Oumansky arranged the dances.

Many prominent theatrical people were present at the performance which was the first definite step taken by The American National Theatre which ultimately hopes to receive a national charter. Augustus Thomas is executive chairman of the organization, which includes among its sponsors, fifteen important theatrical producers and forty directors well known in different lines of endeavor.

"MOONLIGHT" OPENS APRIL 23

"In the Moonlight," the rewritten and recast version of "Under the Bamboo Tree" is now in rehearsal and will open in Atlantic City on April 23.

In the cast are James Barton, Spencer Charters, Eva Clark, Evelyn Cavanaugh, William Holden, Swanson Sisters, Robert Halliday, Fred Heider, Mary Robson, George O'Donnell, Frank Hill and others. The book of the piece is by Walter De Leon and E. D. Dunn, with lyrics by Cyrus Wood and music by S. Kronberg. The Shuberts are making the production.

SEEKS BANKRUPTCY DISCHARGE

Mildred Harris Chaplin, now appearing in vaudeville under the name of Mildred Harris, divorced wife of Charlie Chaplin, the screen comic, who was adjudged a bankrupt in the United States District Court, October 2, 1922, is seeking a discharge. A hearing for the discharge will be held May 7 before Judge Benjamin F. Bledsoe in the United States District Court at Los Angeles, Cal.

"GABETTE" CLOSES

"Gabette," the new comedy, with music by Sidney Lazarus and Frank Martens, which had been playing road dates for two weeks, closed in Scranton last Saturday night and was brought back to New York for several changes in cast prior to its Broadway showing. The piece was sponsored by the Community Players, Inc., of which George Byron Totten is the managing director.

CASTING "HELEN OF TROY"

Rufus Le Maire has begun casting "Helen of Troy," the new musical comedy which George Kaufman and Marc Connolly wrote the book. Bert Kalmer and Harry Puck are providing the music and lyrics for the offering. Those already engaged are: Charles Lawrence, Frank Gaby, Dorothy Mackay and Hal Forde.

ANOTHER "SUN SHOWER" SUIT

The Berkshire Poster Company Inc., filed suit last week against Lew Cantor for the sum of $331.00, in an effort to collect that sum incurred for posters and other printing done for the musical show "Sun Showers," which closed recently at the Astor Theatre, after a run of several weeks.

"FIRES OF SPRING" REHEARSING

L. Lawrence Weber placed in rehearsal on Monday at the Longacre Theatre, "Fires of Spring," a play by Robert McLaughlin, the Cleveland Theatre manager. Josephine Victor is heading the cast.

MUSICIANS IN LIVELY MEETING

What gave evidence of being the liveliest session that the Musical Mutual Protective Union has ever had at any of its meetings began at the weekly gathering which began early this Wednesday morning in the club rooms of the organization at the Yorkville Casino.

Much bitterness was manifest before the session started on account of the action that F. Paul Vaccerelli, the organization's business agent, took in agreeing to compromise the differences between that organization and the American Federation of Musicians' Organization Local 802. Vaccerelli was on hand to address the members and tell them of the reasons for his resignation. He was prepared, if the organization stood in back of him and accepted the terms that he had negotiated, to continue as the business agent of the organization and make all the necessary arrangements for the signing of a peace pact between the two bodies of musicians.

On the other hand, A. B. Nussbaum, secretary of the M. M. P. U., with a host of followers was on hand to urge the members not to have Vaccerelli reconsider his resignation and to have the organization begin all over its attempted negotiations for recognition of the M. M. P. U., as the musicians' official organization instead of 802. The Nussbaum faction also were prepared to urge that the organization appoint a committee to meet with the representatives of the managers and confer regarding an increase in wages for the men, which they desire to be held immediately.

There were a large number of members on hand who felt that the only remedy the organization would have would be by the calling of an immediate strike and these men were prepared to vote for it at the meeting.

At last week's meeting the organization at the direction of John J. Fitzgerald, their attorney, refused to ratify the terms of the agreement that Vaccerelli made with Joseph N. Weber, international president of the A. F. of M., which called for the withdrawal of the court action the organization has brought against the A. F. of M. Fitzgerald advised the organization to do nothing until the Court had rendered their decision. The Vaccerelli agreement also called for the union to amend its charter and divest itself of its union character, allowing 802 to be the official A. F. of M. body for Greater New York.

"THE RED WIDOW" STRANDS

"The Red Widow," a musical comedy which had been playing through the South, stranded in Raleigh, N. C., last week. The deputy got in touch with Equity and $500 was forwarded to bring the company back.

The company is said to have been formed in Chicago early this season and was financed by a quintette of local restaurant men, who are said to have gotten up a pool of $2,500 with which to operate the show. Early in the season the show made money, but recently took a down grade. According to reports the players have been operating on a co-operative basis for a month or more.

"ANATHEMA" CLOSING

"Anathema," in which Maurice Swartz of the Yiddish Art Theatre is appearing with an English company at the Equity Forty-Eighth Street Theatre will end its engagement at the theatre on Saturday night. On Monday "The Inspector General," a play by Nikola Gogol translated to the English by Herman Bernstein, which was played by Swartz at the Yiddish Art Theatre, will take its place with Swartz playing the central character of the "impostor." This play it was intended to produce later in the season but through the fact that "Anathema" was unable to draw it was decided to ready "The Inspector General" for production.

"YPSILANTI" OPENS MONDAY

"My Aunt from Ypsilanti" will have its initial performance at Wilmington, Del., next Monday night. It will play there three days, then one day at Easton and Friday and Saturday in Allentown, Pa. The following week it is expected to have a New York theatre for the attraction.

VAUDEVILLE

TWO MORE KEITH HOUSES SWITCH TO COLLINS

TO GET SYRACUSE AND 81st ST

A switch in the booking department of the B. F. Keith Vaudeville Exchange, which is to be made shortly, will bring Keith's Theatre, in Syracuse, and the Eighty-First Street Theatre, in New York, to the books of Johnny Collins. This change is being made in accordance with J. J. Murdock's policy of giving as much development to new acts as possible. The big house in Syracuse is being booked by Arthur Blondell, and C. P. Stackhouse has been booking the Eighty-First Street for several years.

Collins came back to the Keith Exchange during the early part of this season as W. Dayton Wegefarth's assistant, after an absence of two years. He was given the Colonial Theatre, the White Plains' house, Proctor's 125th Street, Twenty-Third Street and Elizabeth Theatres to book. These houses were put under his booking direction with the express purpose of catering to new acts and exploiting new faces and new acts. So successful has Collins been with his booking of these theatres, that all of them, particularly the Colonial Theatre, have played to the biggest business ever seen since they have opened.

Collins' booking of the Eighty-First Street will do away with any chances of "opposition" bills to the Colonial. For both houses cater to different types of audiences, and with the bills in each arranged to draw upon their respective neighborhoods, neither house will be infringing on the territory of the other.

The addition of the Syracuse house and the Eighty-First Street, will increase the number of theatres being booked by Collins and Wayne Christy, his assistant, to seven. This gives them three houses playing full weeks, and four playing split weeks, making five weeks of time on his books.

DELAYED CONTRACT RULING

The ruling of the B. F. Keith Vaudeville Exchange to the effect that artists must return contracts to the office immediately after receiving them, and sign them, which was announced exclusively in THE CLIPPER two weeks ago, was made more drastic last week when E. F. Albee announced that the penalty to any artist who delays the return of signed contracts (after allowing time for the delivery and return by mail) would be that the time which these contracts call for is to be cancelled. According to the announcement made by Mr. Albee, the booking office and the artists' representatives are doing all that is possible to speed the return of contracts in order to speed up bookings, and it is up to the artists themselves to co-operate.

PERCY G. WILLIAMS ILL

Percy G. Williams, former vaudeville manager and owner of seven vaudeville houses in New York and Brooklyn, is critically ill in Palm Beach, where he has been spending the winter.

Mr. Williams suffered a hemmorage early last week and has been slowly sinking since.

For several years, Mr. Williams has spent the winter months in Florida.

SISTO'S FATHER DIES

Michael Sisto, father of Wm. Sisto, died at his home, 57 Nostrand Avenue, Brooklyn, N. Y., on Sunday, April 15. He was 67 years old. Funeral services were held on Wednesday, April 18.

LLOYD FILM FOR KEITH HOUSES

The Harold Lloyd comedy, "Safety Last," which recently played two weeks at the Strand, Broadway and Forty-seventh street, has been booked into all of the Moss, Proctor and three of the Keith big-time houses for a full week in each house, at a rental said to be $2,000 for each house in which it will be played. The big-time houses in which the film will be seen are Keith's Eighty-first Street, the Alhambra and the Colonial.

In the split week houses, booked by Danny Simmons and Lawrence Goldie, the film will be featured for the entire week of April 30. In the Alhambra and Colonial it will probably be seen during the week of April 23. As it runs for an hour and a half, it will undoubtedly replace one or two acts in each house where it is played. In the split week houses, five acts instead of the customary six will be booked for each half of the week.

ACTS FOR THE RIALTO

The Rialto Theatre, Jamaica, L. I., a 2,400 seat theatre which has been operating on a straight picture policy this week will inaugurate a vaudeville and picture policy of four acts and a feature picture on a split week basis. The vaudeville will be supplied by Joseph Eckl of the Reliance Vaudeville agency.

Eckl is also booking four acts on a split week policy at the Strand Theatre, Shamokin, Pa., and five acts, changing Monday and Thursday at the Chestnut Street Theatre, Sunbury, Pa., which houses formerly obtained their acts from Frank Wolff of Philadelphia.

JUDGMENT FOR ACT

The Fantimo Sisters and Company, a vaudeville act, were awarded a judgment of $858.03, in the Third District Municipal Court last week, against Frank Melville, of 220 West 42nd street, as damages for alleged breach of contract. Messrs. Duneen and Duneen, who represented the Fantimo Sisters, claimed that Melville had agreed to book the act for six weeks, and also pay railroad fare for each of the four members, where the fare exceeded $7 for each person. Instead of doing this, it was stated, Melville only booked the act for three weeks. The action was brought for the amount of the other three weeks' work.

SHUBERT ACTS IN PREMIER

Shubert vaudeville feature acts are being used by the Premier Theatre, the new East New York house which recently opened and was declared as opposition by the Loew Circuit to their Warwick and Palace theatres. For the first half of this week, the Four Marx Brothers and company of nine people, are the headliners at the Premier, with Parish and Peru being listed as a feature turn. This house which seats more than 3,000, is being booked by Jack Linder.

N. V. A. COMPLAINTS

Bill Foster has complained on behalf of the act known as "The Poster Girl" against William Edmunds and Company, and Gillette and Rita, alleging that they are infringing on an idea on which he claims to hold a patent, that of a back-drop having a picture of a girl, this being an opening through which an artist can pass.

Brown and De Mont have filed complaint against the Ward Brothers. They state that the Ward Brothers are infringing on their line of talk in "cardology."

DARLING TO GO ABROAD

Eddie Darling, chief booker of the B. F. Keith Vaudeville Exchange, will sail for Europe in June. He intends to seek novelties for presentation in Keith vaudeville during the coming season.

LOS ANGELES N. V. A. SHOW GETS $16,000

TOTAL ALMOST QUARTER MILLION

LOS ANGELES, April 16.—The Monster Benefit Performance held at the Philharmonic Auditorium here tonight, for the National Vaudeville Artists, resulted in over five thousand dollars being secured for the sick and charity fund of that organization. This is in addition to the $10,950 secured at the after-dinner dance held at the Cocoanut Grove on Thursday evening. This amount was raised through an auction, by Ben J. Piazza, of the Orpheum Circuit, for boxes for tonight's performance. Katherine McDonald started it by bidding $1,500, and was followed by Buster Keaton with $1,650; A. C. Blumenthal, with $1,650; Warner Brothers and Larry Semon, with $2,000; Abe Frank, $1,000; Bert Lytell, $1,100; and Fred Stone (who was in the city), $1,000. The cover charges of the Cocoanut Grove gave an additional $1,000.

Among those who appeared in the performance tonight were William and Dustin Farnum, Mary Pickford, Douglas Fairbanks, Pola Negri, Houdini, the London Palace Girls, Six Brown Brothers, The Cansinos, Dorothy Jardon, Max and Moritz, the Ford Dancers, Frisco, Lew Brice, Jan Rubini, Woodland Whistling Girls, Bryan Foy and Fred Stone.

The Committee for the benefit in this city consisted of Marcus Loew, Winifred Sheehan, general manager for William Fox, and Ben J. Piazza for the Orpheum Circuit.

NEW YORK, April 16.—At the time of THE CLIPPER'S going to press, no grand total had been secured for the amount derived by the National Vaudeville Artists from the entire drive. Wires had been sent out to every city which has not been heard from to send in their returns, and the grand total will be ready for announcement by next week. In the meantime, it is estimated that at least $200,000 has been brought in, and may reach the amount of $250,000.

MAY WOODS RELIEVES HENNESSY

May Woods, who for many years has been acting as private secretary to E. F. Albee, head of the B. F. Keith Vaudeville Exchange and Circuit of Theatres, and Wesly Frazer, formerly Keith's Boston booking representative, were placed in charge of the Family Department of the Keith exchange on the fifth floor of the Palace Theatre Building last week. They relieved Daniel Hennessy and John K. Burke, who have been associated with Keith vaudeville since its beginning, over thirty years ago. Hennessy and Burke have been promoted to the advisory board of the entire circuit. Meanwhile they have been given vacations of six weeks, owing to the fact that neither have been in good health during the past season, and will return to the Keith office when they feel ready.

CARRILLO OPENS MAY 17

Leo Carrillo, who closed recently in "Mike Angelo," will open a tour of Keith vaudeville on May 17th. He will play his first week at the Palace theatre, Cleveland, and after several weeks out of town, will come into New York.

ANTKES & SCHOPBACK DISSOLVE

Ellis Antkes and Fred C. Schopback have dissolved partnership. Mr. Antkes is now located at 1658 Broadway, room 617, where he will be pleased to see his friends.

KEITH HOUSES CLOSING EARLY

The usual closings of Keith houses for the summer are taking place several weeks earlier this year than in previous years, particularly in New York. The Alhambra Theatre, at 126th street and Seventh avenue, is scheduled to close on April 30, and after being dark for one week will reopen with a stock company, to be known as the Associated Alhambra Players. They will operate the house on a rental basis throughout the summer, beginning May 7. Keith's Colonial, which generally closes about the last week in May, will close on May 6. This week, however, is generally filled in at the New Brighton, which opens on May 14 this year. The Rivera in Brooklyn will close about June 1, and the Flatbush two or three weeks later.

Four Keith houses out of town are scheduled for early closings, these being the Temple, Rochester, week of May 19; Toronto, on May 21; Montreal, week of May 28, and Detroit, also the week of May 28.

DANCER SPLITS HEAD ON STAGE

Bernice Jardnot, a dancer with Harry A[illegible]ams' act, "Shoe Echoes," fell against a piano after coming off stage after a dance at Loew's National and split her head. Unaware of the extent of her injury, she worked throughout the act and when it was over fainted. Several stitches were put in her head and the act was allowed to work out the rest of the week without her. She is now recovering.

NEW KEITH CINCINNATI THEATRE

CINCINNATI, April 16.—The Lyric Theatre was purchased last week by a theatrical pool comprised of B. F. Keith interests, John Harris of Pittsburgh and I. Lisbon. While the purchase price is not known, approximately $1,000,000 is involved in the deal.

The theatre is located in the heart of the Cincinnati business district.

"CABARETLAND" FOR REGENT

B. S. Moss' Regent Theatre will have an amateur "Cabaretland" for its big feature for the entire week of April 23. A cast of fifty, recruited from the neighborhood of the theatre, will be seen in the show. Harry Shaw and Murray Rose, who staged the Franklin Theatre's "Cabaretland," are putting on the show for the Regent.

ARNOLD'S COMPLAINT SETTLED

The complaint made by Dick Arnold against Lucky and Regal to the National Vaudeville Artists' complaint bureau, to the effect that the latter team were infringing on his material, has been settled in favor of the defendants. The bureau ruled that inasmuch as Miss Regal had formerly been Arnold's partner that both acts were entitled to use the material.

LONG CONTRACT FOR JOEFFRIE

Fleurette Joeffrie, who opened in Keith vaudeville last week, with a high-class offering of concert singing, was given a long term contract by the Keith bookers after they heard her. Miss Joeffrie had been playing the pop vaudeville circuits and cabarets before coming to New York. Her repertoire consists only of operatic numbers.

RASTELLI SAILS MAY 15TH

Enrico Rastelli, the Italian juggler who opened at the Palace last week, will return to Europe on May 15th, when he is sailing for London. He is scheduled to open for a tour of the London music halls at the Victoria Palace on June 4th. He will return to New York in the autumn and is booked to open at the Palace for a return engagement, on December 17th.

VAUDEVILLE

PALACE

Despite the good comedy turns on the bill, the show seemed to drag, with little inspiration but for the Riesenfeld Orchestra opening the second half. Sybil Vane appeared in place of Santos and Hayes, who have been billed at least three or four times at this house within the past months and on each occasion failed to go on.

About as good a trained seal as ever played vaudeville, "The Clown Seal" proved to be one genuine entertaining animal with a seemingly human sense of humor moving around the set more like a domestic canine than one accustomed to spending most of his time in the sea.

The Chung Hwa Three, until recently a quartet, when death made it a trio, scored their usual hit, in the second spot, with harmony numbers well sung, and a bit of Scotch for the closing stunt. Their voices are good.

A clever, youthful actor comes to light in "Just Out of Knickers," a comedy playlet by LeRoy Clemens, dealing with adolescence and girls. While most of the action is more or less obvious, the cast is adequate, particularly Ashley Buck as Willie who looks the part and does not appear to be much over sixteen. The offering is well staged, carries many laughs and supplies pleasing entertainment.

Sybil Vane and Company, offering several songs and a piano solo, both classical and popular numbers being done. Miss Vane sang clearly, reached her high notes easily, and was accompanied at the piano by a skillful and talented pianist, Leon Domque.

A clever hick characterization was given by Jack "Rube" Clifford, assisted by Russel Hird, "bringing back to life the old rube detective Anderson Crow made famous by George Barr McCutcheon in his book." Hird played straight, while Clifford as the hard of hearing old man supplied the comedy, by misunderstanding the former's remarks, etc. Other bits of business relating to his stiffened limbs and his efforts to cross his legs and appear nimble gathered many laughs also. It was necessary for Clifford to do a bit of an encore before he could get away.

The first half was closed by Julian Eltinge, doing his widely known feminine characterizations, wearing gorgeous costumes and singing several specially written songs. He opened with "I Break the Hearts," by McDonnough and Hubbell, and followed with "The Cute Little Beaut," by Hapgood Burt; "Don't Go in the Water," by Jean Schwartz, wearing a bathing costume of buff colored material, and "Cleopatra," by Gitz Rice, the last being done in an Oriental set with raiment to match. All of the numbers went over unusually well and Mr. Eltinge made a speech of thanks. Of the score or more impersonators Eltinge still with ease holds the lead.

Hugo Riesenfeld and His Rialto and Rivoli Orchestras of 55 musicians, held over from last week, varied his selections to some extent and played two of the numbers done at his first appearance here. He opened with the "Second Hungarian Rhapsody," a violinist doing a bit of a solo from an upper box. By request he repeated the overture "1812," explaining its origin, etc. This allowed him to use the effective set in the background depicting the burning of Moscow. The rest of the program was composed of popular tunes added bits of business being done by colored boys to good advantage.

The next to closing spot was amply filled by John T. Murray and Vivien Oakland in their comedy offering that never fails to please. The opening bit of the man-single and married, has been exchanged for a bit of satire on the mystery melodrama.

Sheldon, Ballantine and Heft closed the show in a musical and dance offering, Sheldon being an the piano and Heft assisting Miss Ballantine in some of her dances. M. H. S.

VAUDEVILLE REVIEWS

ALHAMBRA

"Neat, but not gaudy" would describe the bill at the Alhambra this week very well. The only "flash" act on the program is the "Marion Morgan Dancers," but this is so elaborately set and staged that two acts of this magnitude on the same bill would be an impossibility.

Alanson, an acrobat, opened the show. Alanson has a special set in which he uses trick lighting and other effects. The only trouble with his opening pantomime is that it runs too long. He should speed it up, as it is unnecessary in the act anyway. His work on his special apparatus is good and wins applause.

The Bison City Four had second position. For the opening they use a lot of tried and true stuff that has the whiskers on it but manage to get a laugh now and then. They harmonize well, although none of them have extraordinary voices. At the finish they use a knitting bit with all of them coming out in kimonos, the tramp showing a diamond garter and his leg. This is barely saved from being a piece of inexcusable vulgarity. If the men would do more singing and less third-rate clowning they would warrant a better position on the bill.

Hartley and Patterson, in a little skit called "One Night," managed to please. Hartley has a good voice and a good personality and the girl, Miss Helen Patterson, dances well and handles her work capably. The act has something of a plot to it but this is negligible. The double dance at the finish goes further to putting the act over successfully than anything else, although there are several clever lines in the act.

Bob Hall, making up his rhymes as he went along, pleased the house immensely. Hall started off talking about the preceding act and brought the couple out to help him along, parting with a five dollar bill to square himself with Hartley for making advances to his "wife." This went big and he then started picking out people in the audience, commenting on the writer's looks and his black bow tie. His putting together topics of the day to the tune of any song suggested by the audience, the topics being also suggested, won a riot of applause.

Morton and Glass, old favorites at this house, went well in their sketch "April" by Paul Gerard Smith. Both of them understand vaudeville audiences and handle their comedy in a clean cut and individual style that is addressed "Big Time" and stamped with Public Approval. The act lacks a finish, however. The present finish, with the jumping lantern catching up to the fast vanishing tail lights of the train is far from satisfactory and lacks the punch. If they would finish with their dance on the stairs the result would be much more gratifying to them.

After intermission came the piece de resistance of the afternoon, the Marion Morgan Dancers in "Helen of Troy," a new vehicle conceived, staged and costumed by Marion Morgan. The cast is composed of three men and ten girls, the work of the men being comparatively unimportant but nevertheless necessary. The girls are exceptionally graceful and well formed, the Asiatic Slaves especially doing work of a very high order. The daring costuming and lighting effects scored and a faun dance, done by Josephine Head, stood out worthy of honorable mention.

Gordon and Ford, following the dancing act with their pleasing comedy, had things all their own way. Gordon does comedy on the dumb Hebrew order and his partner's attempts to teach him how to sing made a great hit.

The Wilhat Trio with their comedy cycling act met with general approval. C. C.

COLONIAL

A good vaudeville show booker must always have three things in view, first of all, as inexpensive a show as possible, secondly, a strong drawing card, and third, a good supporting bill for the headliner. All of these three points have been excellently taken care of by Johnny Collins with the show here for this week. Collins has been proving his worth as an excellent booker all through the season, and this week's layout goes so much more to prove his value. He has one of the strongest "draws" in vaudeville topping the bill, namely, Rooney and Bent. Practically every act in the first half of the bills are playing for a "showing," which means that the expense isn't as heavy as a bill of standard acts would be. And the entire bill offered as good entertainment as could be seen in any house, even though most of the names and faces are "new." In fact, this "new face and names" idea is quite an asset in itself, both for the artist and the public.

The Three Marshons, two men and a girl, made a good opening turn for the lay-out with a juggling routine. The girl does some talk bits in addition to some juggling, but most of the work is done by the boys who use the clubs and hats to very good results.

Malinda and Dade tied up the show on second with their dance offering. Here's a couple, and a colored combination, who can step into any big time bill and score a riot there. It won't be long before they are a standard two-a-day act. The girl has exceptional personality, and the man's showmanship is great.

Following the sensational dance work of the colored team was no cinch, especially for a classy act of the production type, such as done by Harry Miller and Peggy Fears. It can be said to their great credit that they more than held the spot, getting good laughs with the talk bits, and very good applause with their dancing. This team is class from start to finish, in themselves, in addition to their vehicle, which is very effective. They are a sure bet for some production which needs a nifty pair of juveniles who can do talk, song and dance bits more than just "nicely."

Smyth and James also went over with a bang at the finish of their act, the two keeping the laughs coming with the comedy, and rendering several songs to big results. The straight man has a good voice and does two ballads well, followed after each by James, who does a parody on the straight number.

"Compliments of the Season," by Paul Gerard Smith, proved to be without a doubt the best playlet offered to vaudeville in many seasons. Not only is it excellently written and staged, but Garry Owen, who plays the leading role, fits the part as though it was written for him. The others in the cast, Edward Wade, Linda Carlton, John Clayton and Harry Cedaire, are more than capable, the girl deserving special mention. The playlet is one that appeals to all types, the proof being that both the downstairs and upstairs portions of this audience ate it up.

Gracie Deagon and Jack Mack opened the second half. The originality of Gracie Deagon's "kid" character, and the perfect manner in which she does it, is sure-fire in itself, and Mack makes a very good foil for her. They were a comedy hit.

Pat Rooney and Marion Bent offered "Rings of Smoke," playing a return date here. It seemed slow at first, but one can't resist Pat after he gets warmed up, and it scored as heavily as ever. Davis and Pelle, clowning with Rooney, closed the show holding all in. The legitimate work in gymnastics done by Davis and Pelle is in a class by itself. G. J. H.

RIVERSIDE

The eleventh hour cancellation of Adelaide and Hughes, due to the illness of Adelaide, according to the announcement of the management, disarranged the routine of the second section, with Les Splendids, the closer, shifted to opening spot and Vincent Lopez and His Pennsylvania Orchestra, who substituted for Adelaide and Hughes, closing the show and holding them all in for their splendid repertoire of instrumental selections.

The Monday matinee got under way with the lower section of the house scarcely half filled. The balmy weather may have had something to do with the poor house.

The Osborn Trio proved creditable pacemakers with a routine of equilibristic stunts in which the boy of the trio was featured. Although all three work like trojans to sell their stunts in the brief playing time allotted to them, the boy seemed to grab the lion's share of the applause.

Moody and Duncan, an effervescent female duo, followed with a pleasurable routine of songs and clowning and easily paralleled the success they have been enjoying all along the line. They opened with a duet, "Open Your Arms My Alabamy" and stayed on for a comedy number, "I know It," which gave the comic a great opportunity to get in some clever wise-clacking which was thoroughly enjoyed by the mob. The straight woman returns for "Crying For You," with her partner following with another comedy plaint, "That Red Headed Man." A diversity of Opera vs. Jazz gave the act a great finish and sent them off to a loud hand.

Franker Wood and Bunee Wyde cleaned up in great style with their "hokumatical travesty," "All Right, Eddy." It is a disconnected affair in four episodes, which, despite the lack of continuity or reason, keeps you thoroughly entertained and gives the featured members an opportunity to dress their dancing specialties with some clever comedy situations. The "hick" soloist, played by Francois L'Eslie, fills in the waits with his desperate attempts to achieve honors as an exponent of the classics. Although this feature has been the "scream punch" of the act wherever played, the upper section of this house were rather rowdy in the response to it here, but the good humor it spread over the house in general well compensated the effort.

Charles Crafts and Jack Haley, two likeable chaps with much personality, convulsed them with laughter and wowed them with their singing. The boys have a routine of nifty nonsense that is a gem in its simplicity and later reveal splendid singing voices in several well placed songs. Their travesty of a cake-eater and his flapper doing the "scandal" had them howling.

Enrico Rastelli is well deserving of the appropriated sombriquet, "the master juggler of the world." He is easily the greatest juggler the foreign shores has ever contributed to the American stage. He manipulates colored tip sticks, balances rubber balls and accomplishes practically everything possible as well as things well nigh impossible, in a way that assures one that juggling is entitled to a position within the sphere of art. At the conclusion of his offering he received several rounds of thunderous applause that was never again equalled during the performance.

Les Splendid's opened the second section with their familiar routine of skating feats atop a small rounded table, while Hampton and Blake revived the comedy element of the bill with songs and witticisms. Julius Tannen managed to keep them in a happy frame of mine with a line of chatter that packed a laugh in every line.

Lopez and his orchestra closed the show, offering the same routine of numbers he did before at this house. Vince was awarded the usual ovationish reception and also closed to as enthusiastic hand, despite having responded to any number of encores. E. J. B.

VAUDEVILLE

EIGHTY-FIRST

The illness of De Lyle Alda, who was billed to appear in her satire on musical comedies, "Sadie—One of Those Girls," deprived the current bill of one of the best "flash" acts that has thus far been billed for this house. Perhaps it will be booked here later, when Miss Alda has recovered from her present indisposition. The Biltmore Orchestra, renamed the Manhattan Society Orchestra because of a controversy with the hotel management because of the use of the name inasmuch as the orchestra is no longer playing at the hotel, substituted for the Alda offering, closing the show.

Manager Lewis resumed the preludes to the motion picture this week and is offering a decided novel introduction to the screen feature, "Mighty Lak a Rose." A section of Mulberry bend on a moonlight night is faithfully reproduced, with an olive-skinned daughter of Italy, garbed as a street troubador rendering the melody of the song for which the picture has been named, on the violin. The effect was well staged and proved to be the most effective of the series thus far offered at this house.

Getting back to the vaudeville section, Henry and Adelaide showed a novel line of stepping, halting occasionally for the interpolation of a song, but really getting over with their stepping as trotters of first order.

Ann Gray, harpist and singer, offered a mixture of instrumental selections and songs. A likeable instrumental selection served to plant her and she followed with a French song. "An Irish Lullaby," "The Rosary" and "Silver Threads Among the Gold" were among her other numbers. In addition to being an accomplished musician, Miss Gray has a rich soprano voice which rings as clear as a bell.

Frawley and Louise managed to squeeze considerable comedy out of their bushel of hoke, labelled "It's All a Fake." The man is a recruit from a medicine show, who has evolved upon the idea of having the attractive titian-haired girl travel with him as a bally show. He is peddling "hoke" to vaudeville audiences and has a sufficiently attractive line to warrant a rushing business with any audience. Between quips and witticisms the couple manage to sandwich several musical interruptions, among which are "I'm Going to Hang Around Until I Make You Care for Me," "Carolina In the Morning" and "Dearest," the latter number being built up for a great get-away.

Dorothea Sadlier and Company were as amusing as ever in William De Mille's satire, "In 1999." It is a deliciously humorous episode attempting to depict family life as it will be when the "new woman" becomes the "new man." It has a triangular effect with a neglected husband as the pointed objective. The neglectfulness of the wife has driven her husband into the open arms of a vamp. The dialogue and attendant situations provide any amount of laughter. Miss Sadlier does a travesty vamp to perfection. She is ably assisted by Anna Day and Denton Vane.

Max Bloom and Alice Sher also got over nicely in their mixture of songs and travesties. The cave-man episode is by far their best laugh getter, although some of the earlier stuff brought any amount of laughs.

The Manhattan Society Orchestra closed the show with a series of instrumental numbers in which they featured symphonic arrangements. The absences of Willy Cruger, the clown drummer, has robbed the organization of its usual comedy punch, but gets them over on their merits as instrumental harmonists. Their repertoire is practically the same as when they recently showed at the Riverside. E. J. B.

Jans and **Whalen** act as Masters of Ceremonies in the after-piece staged with Ernie Golden and his orchestra at the Broadway this week.

BROADWAY

The bill at the Broadway this week is unusually strong. We do not know how two of the acts, not on the early morning bill went, but those who took an early breakfast and came out to amuse the public were rewarded for their pains. Of the seven acts on the first show three ran a close race, these three being Jans and Whalen, Holmes and LeVerre and Ernie Golden and his orchestra. The rest of the bill was close behind.

Masino and Rinaldo, musical gymnasts, opened the show. The two do a series of acrobatic and headbalancing stunts, but they seemed not thoroughly awake for several of their tricks missed fire and had to be repeated. They managed to win a fair hand, enough to justify the bow they took.

Pauli and Goss, overcoming the supposed handicap of being deuced, scored heavily, the girl's cry bit at the finish doing a lot to put the act over. The man is a hard worker and deserves credit for letting the girl have such a large portion of the laughs, it being evident from the front that his feeding is fully as responsible for the fine results achieved as her sense of comedy values. The two make a fine couple and seem thoroughly used to each other, feeling at home themselves and giving the audience the same impression.

Higgins and Bates, two clever girl dancers, went over on their fast finish, although the rest of their work was of a very high order. They have a pianist who introduces the girls and plays a couple of solos. We have not changed our opinion of his work. The Nautch dance done by one of the young ladies is a fine piece of work and their double dancing, except for the opening number, was well and gracefully done.

Jans and Whalen are big-time performers and work hard all the way. The tall one is a mine of pep and vitality with a pleasant personality, a good comedy sense and a pleasing voice. The shorter one is a great dancer and does fine straight for his partner. The two take hokum bits and dress them up so that they seem the rarest pieces of humor, the catch lines "You're Welcome"—"So Am I" getting a bushel of laughs. The dance and ukelele-playing bit is effectively staged and scores heavily, and the team practically stopped the show.

Ernie Golden, playing a return engagement at this house, has changed his act considerably since he last appeared here. At Monday's early show he did not have his violinist in the act and did his own announcing when necessary. He has also changed his trumpet player. His repertoire consists of "Falling," "Chinese Song," "Tootsie," "When the Leaves Come Tumbling Down," "The Thief" with "Wooden Soldiers" and Three o'Clock in the Morning" for encores. Being without his violin Golden has evidently had to make new arrangements for his orchestra and be it said now these new arrangements have it all over the old. The most noticeable departure was the orchestration of "Wooden Soldiers" to which Golden has put some great effects and which scored heavily. As far as scenic effects are concerned the act is "there." Golden was accorded a fine hand both on his opening and on the finish of the act.

Holmes and LeVerre are vaudeville performers of the first magnitude. The man is a fine comedian and the girl is as gifted as could be desired. Their work as a married couple coming into the theatre to "enjoy" a show was a succession of howls. They have a fine line of slams and put every one across for a home run. When they move to full stage the girl does some fine singing and dancing work and the man's clowning at the piano is a riot. Their finish is strong and the act doesn't lack a thing.

Walthour, Princeton and Deld closed with a capable cycling exhibition.

Harry Burns & Co., and Thornton Flynn & Co. are also on the bill but were not caught at this show. C. C.

PALACE

(Chicago)

The Palace put its S. R. O. sign out early on Sunday afternoon. A very well-balanced bill was offered, consisting of a succession of sure-fire hits.

Les Kiliors opened the show with a good travesty on a side-show barker in a circus and went over exceptionally well for the first offering on the bill.

Bert Fitzgibbon and his brother Lew did the unusual stunt of stopping the show on second. Bert's nut comedy was sure-fire and Lew proved to be of more than ordinary assistance with the piano and xylophone.

Charles O'Donnell and Ethel Blair offered "The Piano Tuner," which kept them screaming. O'Donnell falls resulted in screams from the female portion of the audience and the act scored heavily in applause at the finish.

Signor Friscoe was a big hit with his xylophone offering. Friscoe still works with plants in the audience, but that portion of the act is better for a pop house rather than one with the class of the Palace. Friscoe has sufficient prestige from his phonograph work, and ability to score even better if he worked straight, without any comedy in the act.

The Mosconi Brothers, Louis and Charles, assisted by their brother Willie and Sister Vernia, tied up the show with their dancing. The act moves with speed from start to finish, and when it comes to dancing, this quartet is in a class by itself. They carry their own leader, Jascha Gurleigh, who also renders a saxophone solo, with splendid technique.

Charles Olcott and Mary Ann were also big favorites. Olcott is always a fine entertainer, and has a genuine asset in Mary Ann, who sings in a captivating manner and possesses a persoality that registers heavily with the audience.

Isham Jones and his orchestra received a royal reception. The famous recording organization rendered five numbers and then were compelled to play four more for encores. He stopped the show cold, and then was presented with a huge horseshoe of flowers from his admirers.

Johnny Burke gave his "Drafted" monologue, which proved to be one succession of laughs after another. It is one of the funniest and cleverest monologues to be heard in vaudeville.

Ed Sawyer and Mary Eddy closed the show with a thrilling aerial offering.

R. E. R.

STATE-LAKE

(Chicago)

Miss Juliet heads a very good vaudeville bill at this house this week. It is opened by Mme. Jean Berzac's Circus, a standard act of its type, carrying a trick mule which kicks plants all around the stage amid big laughs from the audience.

Ed Pressler and Blanche Klaiss scored heavily with their songs and comedy. Blanche Klaiss delivers popular numbers very effectively, and Ed Pressler's style of comedy was entirely new to this audience and kept them laughing every minute he was in view.

Irwin and Jane Connolly offered their comedy playlet, "The Tale of a Shirt," which wasn't as fully appreciated as it deserved to be. It is excellently played, and contains a great deal of the human interest element.

Harry Carroll and Grace Fisher had to work in their street clothes, owing to the fact that their trunks were delayed in delivery. The absence of stage apparel didn't seem to detract from their work in the slightest. Carroll rendered some of his former hits and then offered the new songs which he has written. Miss Fisher sang both the old and new in a good voice and a delightful manner.

Rice and Werner did their hokum black-face offering of "On the Scaffold," which scored a comedy hit. There are some bits which could be toned down in the act.

Miss Juliet gave her "One Girl Revue," and tied the show up in knots. She is undoubtedly one of the best mimics on the stage to-day. Lou Hanlon gave capable assistance at the piano.

Dr. Thompson, the Egyptian, closed the show with his lecture on "Nerve-Therapy." Whether the things which Thompson claims are really so or not, he certainly is to be given credit for being a great showman, for he makes the most startling statements in a convincing manner and makes the audience believe in what he says and practice his suggestions for the relief of various nerve troubles. Smith and Strong and Snow, Columbus and Hoctor did not appear at this performance. R. E. R.

CONVICTED ACROBAT KILLS SELF

Harold Van Alstyne, of the vaudeville team of Van & Emerson, acrobats, who was sentenced last Friday by Judge Mulqueen to serve twenty years for the murder of Miss Marian MacLaren, of the Five Musical McLarens committed suicide Monday morning in his cell in the Tombs. He had tied his belt to the upper end of the bunk and made a noose of the buckle. A short time ago a lunacy commission reported the young acrobat sane.

Van Alstyne, whose home was in Omaha, was twenty-four years old, had been keeping company with Miss MacLaren for some time and a few days before the shooting on January 12, she had sent him back his ring. Previous to that she told him she wished to have nothing to do with him but he persisted in following her. On the night of the shooting the actress was leaving the Grand Opera House in West 23rd street when she was accosted by Van Alstyne who later followed her to a restaurant on Eighth avenue near 34th street. As she was seated at a table with her brother, Hugh, Van Alstyne pulled a revolver and fired a bullet through Miss MacLaren's heart and wounded her brother in the arm. He attempted to shoot himself but was prevented by others in the place.

When placed under arrest Van Aystyne expressed the wish that he be executed without delay and would have pleaded guilty to first degree murder if the laws of the state had allowed it. After his counsel succeeding in having him plead guilty to murder in the second degree he received the sentence of twenty years to life. While in the Tombs the keepers reported that he had been brooding most of the time, and according to the physician stationed in the Tombs, Van Alstyne could have stopped his slow strangulation by merely rising to his feet, as he had to sit down to hang himself.

Miss McLaren resided at 2837 North Twenty-eighth street, Philadelphia. Van Aystyne lived at 102 West Forty-eighth street when in New York.

"FORGOTTEN SWEETHEARTS" NEW

"Forgotten Sweethearts," a new drama in three acts, by Jamie Kelly, the vaudeville author, has been accepted for early production by the Beaux Arts Productions, Inc.

The action of the piece is set amid the picturesque surroundings of Tituilla. The producing firm are sufficiently enthused with its possibilities as to predict that it is another "Bird of Paradise."

Casting for the piece will begin within the next few days. It will be given a preliminary hearing out of town and then be put away until the autumn.

AVERNE OPENS ON APRIL 20

Dave Green is again booking the vaudeville for the Averne theatre, Averne, L. I., for the summer period. He is supplying five acts, with a change of bill on Monday and Thursday. The season begins on April 20.

VAUDEVILLE

PROCTOR'S 5TH AVENUE
(Last Half)

An eight-act bill, featuring DeLyle Alda in her satirical slap at the season's popular musical comedy plots entitled, "Sadie—One of Those Girls," comprised the fare for the last half here. The remainder of the bill was sufficiently diversified to provide rollicking entertainment, and if one were to dissect it from a handicapper's viewpoint, it would be safe to state that Miss Alda went over the line in flying colors, with Phoebe Whiteside and De Vito's Band and Moore and Freed finishing in the money.

Olga and Nicholas, two unusually talented dancers, opened the show with a terpsichorean treat in which they demonstrated that they are past masters of dancing in all its branches.

Will and Gladys Ahearn, ropesters and dancers, followed on amid a Western background and contributed their idea of what a cowboy and his sweetie would do with a lariat in their play hour. Both have splendid personalities, can manipulate lariats to perfection and introduce some clever rope dancing a la Fred Stone. The man's trick stepping brought many rounds of deserved applause, while the girl lent a refreshing note to everything she attempted.

Carl and Inez, another mixed team, were also pleasurable features in "A Doorstep Romeo." The comedy dialogue is centered upon the staying powers of a young man calling on his sweetheart. The girl has been giving him every opportunity to take the air, but he prefers to remain and talk about himself. Finally, when the girl's father passes out for work he accompanies him. The comedy of the skit is punctuated with a couple of songs and a slight suggestion of dancing.

Moore and Freed wowed them as usual with their comedy and instrumental numbers. The boys are excellent musicians, and after having exhausted their supply of regulation instruments, improvise melodies from spoons, a saw and finally from a toy balloon.

George Yeoman and Lizzie were billed for next spot, but Lizzie failed to materialize. However, having seen Lizzie on the job at a previous showing, we can appreciate that her absence did not imperil the chances of "The Editor of the Assassinated Press." The offering is practically a monologue for Yeoman built into a production, with his comedy stuff coming from the reading of letters, the ticker and the telephone. It is told in pleasing manner and never fails to register with its audiences.

DeLyle Alda followed with her musical satire, which is credited to Arthur Swanstrom and Carey Morgan. It is a comedy expose of the current list of name shows who have borrowed a Cinderella formula for a plot. In the first episode, a fashionable cafe, Sadie Cinders meets Joe Prince, hale scion of a wealthy family, who is searching for the right girl. Sadie is garbed as a newsie. Her's is a sad story. Finally Joe takes her to his mother, pretending that she is the orphaned daughter of his favorite professor. All is well until the mother learns of the deception. She orders Sadie out, leaving the son powerless to assist. For should the mother cut him off, he would have to depend upon the million his father left him. A year elapses and in the final episode Sadie returns as Sally Cinders, the reigning musical comedy star of the hour. The romance is renewed and the happy ending is effected. The satire is sufficiently broad to be understood by vaudeville audiences. Several tuneful numbers have been interpolated and some remarkably good dancing is contributed by Messrs. Donnelly and Tierney.

Phoebe Whiteside and De Vito's Band blended syncopation with terpsichore to good results. The band, a nine-piece combination, which plays its numbers well, and Miss Whiteside does some remarkably good dancing.

Tom Kelly, the Irish monologist and songster, rounded out the show. E. J. B.

REGENT
(Last Half)

The bill at the Regent the last half was cut down to five acts owing to the length of the feature picture, "Hunting Big Game in Africa." A good deal of amusement was crowded into the five acts.

Foris and West, hand-balancing artists working in Tuxedos with a funny bit in which a cigar is switched from one to the other several times opened the show. They have an excellent act, do some difficult stunts and perform with supreme grace and showmanship.

Kovacs and Goldner, two youthful musicians, performed classical numbers, opening together and then each performing a solo, closing with a double number. The young girls are each artists on their respective instruments, piano and violin, and won the approval of the house, although their act is of a type that is difficult to put over in a pop house.

Ted and Betty Healey had hard going because a good many of the gags used by Ted had been heard in the house no longer ago than last week. Healey does show ability to change his material as occasion demands, his ad libbing being a big feature of the act. He should sing more and Betty should dance more.

Pinto and Boyle came perilously close to stopping the show. The comedy is not strikingly original, but it is put over naturally and gets big laughs all the way. The banjo playing of the nut on the stage is of the highest order and worthy of applause in itself even without the excellent clowning of the instrumentalist. A little more of the playing on the trunk would not be out-of-order as this was put over so quick that the audience didn't get a chance to learn what it was all about.

Lew Seymour and Company in a sketch entitled, "Are You a Lawyer," with book by Douglas Leavitt and lyrics and music by Halsey K. Mohr, provided some fine entertainment. Seymour is assisted by four clever girls, one of whom should develop into a great dancer, the only thing lacking now being a good routine. Seymour works well, but uses several numbers that really have no place in his act, his "Oh, Marie," while the girls are making costume changes being a case in point, although we must admit he put it over well.

C. C.

PROCTOR'S 23RD STREET
(Last Half)

Owing to the length of the feature picture, "Hunting Wild Game in Africa," the vaudeville section includes five instead of the usual six acts. The motion picture is the real draw, it having been given much publicity during its run uptown as a two dollar attraction. The Chelseaites are taking advantage of the bargain showing where they are having the five act bill thrown in with the picture at about one fourth of the Broadway price.

Nihla, the titian haired model, opened the show with a delightful posing specialty. The model appears in white fleshings and utilizes a motion picture screen for her background. Upon the screen is thrown dozens of colorful groupings in which Nihla, of course, is the center of attraction.

Nelson and the Barry Boys are a tumbling trio who camouflage their specialty with a comedy skit. The Barrys come on in blackface. They have been tramping the road all day and by way of a short cut to their destination they pass through a graveyard. The superstition of the negro is capitalized for yells. One of the tombstones raises and out comes a skeleton. The chase gives the trio the opportunity to get in their tumbling stuff. At the finish the skeleton removes the headpiece and reveals the part is being done by a girl. The act thoroughly amused the small time audience.

Tom and Dolly Ward also contributed to the comedy element of the bill. The thread of plot concerns a suburban husband, who is so devoted to his homebrew, that he practically lives in the cellar. A rapid fire comedy repartee follows between husband and wife and towards the end the vat blows up and sends Tom flying through the cellar. The theme is timely and the skit contains just the sort of comedy the small time audiences will fall for.

Maureen Englin, singing comedienne, also got over nicely in a well routined song offering. Her list included "There's Nothing Like A Dixie Tune to Chase Away the Blues," "When Will the Sun Shine for Me" and 'For Crying Out Loud."

"The Story Book Revue," a tabloid revue featuring songs and dances, closed the show. In a prologue the players make their entrance from mammoth story books and proceed with lively entertainment that is finished off with a snappy dance finale. The feature has many things to command it, principally because it is far above the average small time "flash."

E. J. B.

HARRINGTON AT THE FRANKLIN

Bobby Harrington became assistant manager of B. S. Moss' Franklin Theatre last week, and will assist James Fotheringham in managing the house. Harrington succeeds Edward Coffey, who left for the Catskill Mountains last week, where he will remain throughout the summer recuperating his health after a recent illness.

CONCERT DANCER HAS ACT

Mlle. Mauret, a concert dancer last seen in New York at Carnegie Hall with the New York Symphony Orchestra, will open in Keith vaudeville on April 23. Three people will be seen in the act, supporting Mlle. Mauret. The act is under the direction of Jack Weiner.

STATE
(Last Half)

Although the feature picture is the main attraction, the film will have all it can do to hold its own with the vaudeville end of the bill, comprised of six entertaining acts. Some sort of stabilizer seems to keep business about the same regardless of other conditions. If there is any change of attendance here it generally is for the best.

"A Day at Coney Island," a lively assortment of dogs, plus two attendants and a girl, opened with a routine different than the usual run. Some risky work is done by the girl, with the dogs, etc., and the animals seem to enjoy themselves as though they were really having an outing.

The second spot brought as entertaining a xylophone act as we have heard in vaudeville. Gladys Kelton chooses her selections best suited to vaudeville, and all of them are pleasing. She opened with a Hungarian rhapsody, followed with "The Rosary," and the rest of the programme was composed of popular numbers.

Mallon and McCabe, straight man and comic, gathered a few laughs during the course of their comedy skit, mostly of the hoke variety, but done fast enough so that some diversion is supplied, despite the slamming the comic gets and the old gags.

The Mason & Cole Revue started off a little slow, but picked up when the comedy part of the act was reached. One of the singers revealed a soprano voice capable of warbling a few coloratura notes, and another singer did character songs, at least one of them being unusually good. The tango dance was pretty and the finale was done with the aid of costumes and radium gowns. The revue has several spots that drag, and it ought to be easy enough to eliminate such parts and put in some good material. The cast is big enough to make a better impression for the offering than it did when reviewed.

The next to closing spot was held by the held-over headliner, Jack McGowan, with Charles Russoff at the piano. McGowan sang several songs in good voice, confining his numbers to those put out by one publishing house.

Lily Faulkner and company closed the show in a corking puppet offering, the stuff being out of the ordinary run and of a jazzy nature. Most of the stuff done by the manikins were imitations of stage favorites, mostly dancers, and they danced remarkably true to life. For the closing bit Babe Ruth was seen at bat at a game which was later called on account of darkness by the umpire. Miss Faulkner took her bows showing how she manipulates the strings and puppets, which she does very cleverly. M. H. S.

HAMILTON
(Last Half)

Flags and pennants of all nations adorned the exterior and interior of the theatre in celebration of "All-Nationality Week." The doorman was made up as Uncle Sam, and the ushers costumed as girls of various nations.

Five acts comprised the vaudeville show, the film feature being "Hunting Big Game in Africa" and running for more than an hour and a half.

Mlle. Ivy and Company opened the show with a very good dance offering which is reviewed in detail under New Acts. Fleurette Joeffrie, who held the second spot, will also be found under that department. Miss Joeffrie has one of the most beautiful voices we've heard in vaudeville in years. She should, however, use the Norwegian "echo" number which we heard her use earlier in the week at another house, in her repertoire, for it shows her abilities and the wonderful qualities of her voice to much better results than any of the others used.

Jans and Whalen went over nicely, the boys doing songs, comedy and dance bits very nicely. One of the bits is *ala* Clayton and Edwards. Jans playing the uke in a baby spot, and doing the falsetto, while Whalen dances, and a "flapper" bid resembles the one done by Crafts and Haley.

Byall and Early, assisted by a pianist, also found the going easy with some comedy and song bits. The woman is tall and thin and gets a lot of laughs with the use of her arms and hands in various angles. The man is good-looking and sings nicely.

Earnest Golden and his orchestra were playing a full week here, and scored their usual big success with good arrangements and scenic effects used. Mlle. Ivy, and Jans and Whalen appeared in Golden's act, the latter team clowning to good comedy results. A "wop" comic, who sang, "When the Autumn Leaves Begin to Fall," and "Crying For You," displayed a very good voice and scored heavily. G. J. H.

FRANKLIN
(Last Half)

A touch of color to "All-Nationality Week" was given by the ushers, who were attired in the costumes of various nations. For the overture, the orchestra rendered a medley of international melodies. Six tryouts and five acts on the regular bill made up the show for the last half, the big feature being the film, "Hunting Big Game in Africa."

Kemp and Mazie, a colored chap using burnt cork, and a "high-brown," was the opening turn, starting the list of tryouts. They offered a song, talk and dance routine which might go in the very small time houses. "The Masked Tenor," appeared without any mask, assisted by a male pianist. Although ill at ease at first, he gained confidence as he went along and displayed a really good tenor of fine quality and power. The ribbons in the "Carmen" number aren't needed and he should do without any pretense of costume for the number. With some work to gain confidence, he'll do for the better houses.

A. Bo-Kou, "The Broken Gambler," had a lot of circulars distributed in the theatre about his history and offering a certificate of stock, free, to the first one hundred thousand people who write in for them, in a motion picture production which is to be made in 1925, starring A. Bo-Kou. If the film production is to be as good as the vaudeville act, then he might just as well give every share of stock away free, for its a cinch that it won't be worth a cent in cash. Bo-kou had better forget all about being a broken gambler, omit the dramatics from his act, for they are more of a laugh than anything else, and stick to his juggling and balancing work, of which he does quite a little. In this way he'll at least make the grade as a good opening act. The stunt with the bowl of water and the pole, letting it fall over the pit, isn't the least bit funny, and too dangerous in results on the nerves and heart action of the people on the front rows, and should be omitted. The roulette exhibition, showing how to beat the wheel, really consists of the old idea of hedging bets, and doesn't mean a thing to American vaudeville audiences, where probably one in a thousand knows or plays the game of roulette. Bo-Kou would aid his chances to become a good opening act by forgetting this as well.

Murray and Lane were the third act to use "Three O'Clock in The Morning," and offered a straight talking act, with one vocal solo by the girl.

A very classy little offering came with the persons of Besthoff and Massinger, a likeable boy and girl team who possess very good voices, fine personalities and who will make a very good team for the number two spot in any big time bill.

Loray, announced as "the youngest and only authentic mind-reader," closed the list of tryouts, and held the interest of the audience, going over nicely.

The regular bill seemed to consist of one show-stopping episode right after the other. Even the first of them, Maggie Clifton and Partner, who did a very good gymnastic and pole-balancing routine, Miss Clifton doing the under-stander's work, almost stopped the show and were called back repeatedly to take bows.

Edward Miller stopped the show with his song repertoire, coming back for an encore with "Crying For You." A male pianist plays the accompaniment well, and has a good individual inning with a solo, for which he uses "Nola."

The next-show stopper came with Gordon and Ford, who were a riot, with their "Recital Classique." Bert Gordon's facial expressions and the comedy bits done were screams. The more we see of Miss Ford, and the more we compare her to the girl who first started working with Bert Gordon, the more of a wonder she is to us. For Gene Ford is the same girl, and yet, her appearance, and her work, has changed to such an extent in the past two or three years that one would take oath it was a different person. She is one of the most attractive women in vaudeville now.

Jim McWilliams, the "Pianutist," also stopped the show, his "operetta" bit being a riot.

"The Family Ford" closed the show being a steady flow of big laughs. G. J. H.

CHINESE ACTOR HELD

Hung Wah Choy, an actor, was arraigned in Essex Market Court last week charged with permitting his five-year-old daughter, Jessie, to appear at the Jefferson Theatre, in Fourteenth street. The child is a dancer, acrobat and juggler. Magistrate Sweetser held her father and Burns O'Sullivan, manager of the theatre, in $100 bail each for the Court of Special Sessions.

VAUDEVILLE

TONIE GRAY & CO.

Theatre—*Proctor's 125th Street.*
Style—*Blackface-comedy skit.*
Time—*Seventeen minutes.*
Setting—*In "one" (Place drop).*

The locale is a passageway in a hospital, the drop depicting a ward, on one side, and the entrance to the operating room on the other. The nurse answers a house phone and learns that a "man crossing the street" met with an accident. The clanging of the gong before the phone call was probably the ambulance coming in. An intern wheels the man in covered with a sheet, and the patient reveals himself as a blackface comedian, soon after.

Many laughs resulted from the talk between the nurse and the comedian. The girl did unusually well playing straight and otherwise, and assisted in several funny bits of business. Such things as swallowing the thermometer with which the nurse was going to take his temperature, the passing by of a doctor with a wax leg and screams of other patients in various rooms helped the comedian to spring his stuff, most of it being obvious of course, but funny.

For the closing bit, the comedian felt well enough to dance an eccentric soft shoe step of his own, while the nurse played an accompaniment on a violin. The action never dragged and moved along with sufficient speed, with the laughs equally as fast. The skit is well handled by the cast and ought to make a welcome addition to the three-a-day comedy turns, and probably better houses later on. M. H. S.

LEVIATHAN ORCHESTRA

Theatre—*Alhambra.*
Style—*Orchestra.*
Time—*Twenty-six minutes.*
Setting—*"Special."*

This act is presented by Paul Whiteman, Inc., and was staged by R. H. Burnside. Fourteen musicians are used in the orchestra, many of them doubling. The act is wonderfully set, the stage depicting the aft deck of a steamship just at sailing time. In the background are the wharves and the shoreline of New York. Before the curtain goes up eight bells are heard. Then a siren sounds and the curtain rises. As the siren stops the orchestra goes into a medley of "Good-bye" and other appropriate airs and the impression is given of the ship pulling out, that is, the background moves away, the shore line goes by, we pass the statue of Liberty and are at last out at sea. The wave effect is kept up throughout the act. The men are dressed in white and gold uniforms, the trousers being striped with a wide blue stripe at the seams.

The musical routine comprises, "Coal Black Mammy," "Way Down Yonder in New Orleans," "Flower of Araby," "Tomorrow Morning," "Running Wild," "Parade of the Wooden Soldiers" and "Gallagher and Shean." One of the saxophones, in a fine tenor voice, puts over "Wonderful One" and "My Buddy." The boy works with poise and scores heavily. Another bit in the act that goes over fine is the quartette work in "New Orleans," assisted by the bass saxophone player who does some fine clowning, his every move greeted with a laugh. During the rendition of "Tomorrow Morning" the entire membership of the orchestra sing and the bass saxophone and one of the other saxes do a bride and groom bit that is funny. A brass sextette goes through some evolutions in "Wooden Soldiers" and two different sets of instruments get a lot out of "Gallagher and Shean."

As far as music is concerned the orchestra is fine. The arrangements are good, the harmony being noticeable throughout, with a slight leaning toward heavy brass. C. C.

NEW ACTS AND REAPPEARANCES

"TAKE IT EASY"

Theatre—*Proctor's 125th Street.*
Style—*Musical playlet.*
Time—*Thirty-seven minutes.*
Setting—*"One" to full stage (six scenes)*

"Tommie Allen and her comedy players" are featured in the act that has a cast of fourteen, including principals and chorus, done in six scenes as a miniature musical comedy. The offering is unusually well staged for that type of act, the numbers being fast, without any apparent effort on the part of the cast, and the comedy really funny. Comedienne, juvenile or straight man, ingenue, soubrette, chorus, etc., gives it somewhat of a burlesque style of entertainment, yet it has none of the elements of that style of show that is undesirable for vaudeville.

Miss Allen is clever at comedy and gets her stuff across easily, the material being excellent. The rest of the principals were always adequate, and the chorus on the whole was full of pep, and able to sing equally well, making the ensemble numbers pleasing in every number they did. Although the name of the act is "Take it Easy," but blended into one number after another without a moment's wait. The costumes were also clever.

The juvenile opened with a song in "one" soon joined by the ingenue and chorus of eight. The next bit was a song by one of the girls in a jester's costume who sang "Toot Tootsie Goodbye," the chorus returning after a change of costume. Another number was done by the juvenile and ingenue, the chorus coming in later, for another pretty ensemble effect. The girl in the jester's outfit, returned and announced that the "great professor" was coming.

He arrived in a costume of several centuries ago, and started a spiel which was interrupted by the comedienne who went down the aisle, and another comic in a lower box. The professor called himself the "Great Yogi" and a three cornered comedy went on between the trio, one on the stage, the comedienne, near the orchestra pit and the other in the box. It ended with the trio being on the stage and a mesmerising comedy bit was pulled, and neatly polished off, by the Yogi going off saying he had lost his power, and the other two retiring while doing a burlesque on classical dancers.

A published number was done by the juvenile and girl, which was followed by a soft shoe dance by the former, the chorus giving him the spot while the solo was in progress. The soubrette did a ballad, and the next bit was a scene in the doctor's office.

The doctor played straight while Miss Allen pulled some funny stuff with the stethoscope and other things, including a questionnaire. Another published number was done by the juvenile and ingenue or prima-donna, the act going to full stage later. The comedy done in this set which was the lobby of a hotel was the nearest to the burlesque type of stuff. Miss Allen was the clerk and various people came to register including one pair of newly-weds. Complications arise, with door slamming, and guests entering wrong rooms, etc. The action was funny nevertheless, and the ensemble number for the finale slipped across as smoothly as the rest of the act.

Offering is a knockout for the houses playing that style of entertainment. Girls, comedy and music is there in force, all of it sold by a competent cast. M. H. S.

Carrol and **Gorman** have resumed their vaudeville partnership and have been routed over the Poli circuit.

JUST OUT OF KNICKERS

Theatre—*Hamilton.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*Interior.*

This sketch is a delightful psychological study of a sixteen-year-old youth his first pair of "longies." It also adequately portrays the current penchant for "knecking" enjoyed by our much-younger set. As the curtain rises a boyish looking kid is seen admiring the trousers in a mirror, evidently dolling up for some special occasion. The pantomime registers and the audience knows immediately it is his first pair of long pants. Another youth slightly older, and boasting of his experience, enters and tells him that the girls, "swell" girls, will soon be there and posts the kid on how to act. The "swell" girls prove to be two waitresses from the town's quick-lunch emporium, inveterate small town gold-diggers, who want to be loved, at a price. The kid has his eyes on the small one, who has been preempted by his friend, but has to content himself with the rotund, giggly accomplice she has brought along. The older boy, during a moment when the girls are out, tells the kid to warm up to the stout girl, and offers, as a service, to start to make love to her. When the girls re-enter he does this, but is sickened by the sight of his girl friend in the arms of the kid. In desperation he tells the fat girl to come along and he will buy her the hat he claimed to have intended buying the little girl. The kid tries to stop the remaining girl from crying over the supposedly lost hat by saying he will buy her a hat, offering to sell his new suit and return to knickers "because I like you, Lil' gurl." He is saved from the sacrifice by the girl running off to join her friend, who has informed her that some college boy pick-ups are outside in their car. The curtain goes down on the kid, holding the boxed suit in his arm and exclaiming in a tearful voice, "I hate women."

The sketch is well written and well cast. The kid part is admirably played, with breaking voice and awkward barks and gestures. The girls are a bit too well dressed for the parts they play but succeed in making them convincing nevertheless. The stout girl does exceptionally good work. The sketch can work successfully on any bill in any spot and hold an audience in rapt attention. It is a mirror in which we see our lost youth. C. C.

JESSIE BLAIR STERLING

Theatre—*Proctor's 58th Street.*
Style—*Scotch Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

The featured member, who carries the billing, is a singer of fairly pleasing voice, who has grouped a sextette of dancing girls around her for the usual routine "flash" revue which has become predominant of late in the small time houses.

The girls open the act with an ensemble dance. Jessie follows on for "Annie Laurie." Five of the girls return for a picturesque sword dance. Miss Sterling returns for a Scot comedy song, "The Waggle of His Kilts," which is followed by a dance solo by one of the girls. For the finish all return to kilts and come back to introduce a Scottish jazz band, namely bagpipes and drums, rendering some of our popular songs. This feature is worked up nicely for a finish.

The act will undoubtedly prove an entertaining feature for closing "spot" on any small time bill. E. J. B.

TED AND BETTY HEALEY

Theatre—*Hamilton.*
Style—*Double.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Ted Healey is a light comedian working in the easy conversational style in vogue at the present time, but sacrificing audibility to ease. At times he cannot be heard beyond the tenth row. He has several good gags but the majority of his material is being used by at least half a dozen other acts on the circuit. We don't know who originated the gags and won't go into that. Some of them we are too young to be sure about. Betty Healey is personable and possesses a repertoire of high kicks. As a feed for Ted she also mumbles at times, and seems uncertain of the reception the audience is according her. The act needs new material and speeding up. It wouldn't hurt if Ted Healey did more singing as his voice is good and he knows how to put his songs over. C. C.

STEVERS AND LOVEJOY

Theatre—*Franklin.*
Style—*Dancing and comedy.*
Time—*Eighteen minutes.*
Setting—*One and full stage (specials).*

A very pleasing vehicle is being used by Stevers and Lovejoy, with a routine that sticks to a plot, staged in one and full stage, which embraces good comedy and excellent dance work. The opening bit is a new angle on the "flirtation" opening for acts, and starts the act nicely. The scene is done in one, and includes, in addition to the talk, a neat waltz by both. It first shows the girl, who is anxious to go out, and cannot, because her aunt has forbidden her to leave the house. She drops a shoe out of the window,—the man finds it, and climbs up to the window, and enters the room. After the conversation, they decide to go to a cabaret, and after a bit in front of the street drop, the scene changes to full stage. Some comedy here, leads up to a whirlwind one-step by the two, in fast tempo and excellently done by both. This is used for the finish of the act, and carries a dandy punch. They'll do very well for the average bill. G. J. H.

WHITESIDE AND BAND

Theatre—*Franklin.*
Style—*Dancing and band.*
Time—*Twenty minutes.*
Setting—*Full stage (special).*

Phoebe Whiteside was last in vaudeville with a big act—we think it was one of Anatol Friedland's. Previous to that she had been playing with her sister for several seasons. In this offering, she is seen with a nine piece orchestra, no better than the average and no worse. Miss Whiteside does several dance numbers, the first being an acrobatic number, the next an eccentric toe dance, and a waltz with acrobatic steps in, for the finish, the feature of this number being a Pearl Regay back-bend.

The orchestra uses a repertoire of published numbers mainly. The one departure from the orchestral renditions, is a violin trio bit, in which the leader plays "O Marie," with two of the boys doubling with violins for second and third violin parts. Incidentally, it may do no harm to suggest that the leader try to avoid posing as much as he does. It appeared that he was trying to make "every move a picture."

The act might fit into some of the big time bills, but is best fitted as a flash in the split week houses. At times the orchestra shows flashes of good arrangements, and with more of these "good spots" they would do much better. G. J. H.

NEW YORK CLIPPER
THE ONLY THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

New York, Wednesday, April 18, 1923

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY Forms close on Monday at 5 P. M.

SUBSCRIPTION
One year in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, post paid on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

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ROBERT D. BONIEL, Manager

San Francisco Office—Suite 621, Gillette Bldg. 830 Market St.
Phone Kearny 3261
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Address all communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Cotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for April 1, 1923.

State of New York, } ss.:
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Walter Vaughan, who having been duly sworn according to the law, deposes and says that he is the Editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication, for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1658 Broadway, New York City.

Editor, Walter Vaughan, 1658 Broadway, New York City.

Managing Editor: None.

Business Managers: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name, and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1658 Broadway, New York City.

Orland W. Vaughan, 1658 Broadway, New York City.

Frederick C. Muller, 1658 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities, are. (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publications only).

WALTER VAUGHAN, Editor.

Sworn to and subscribed before me this 2nd day of April, 1923.

(SEAL) ELLIS ANTKES,
New York County Clerk's No. 102.
New York Register's No. 4029.

Term expires, March 30th, 1924.

JOHN CONNERY APOLOGIZES

Editor,
New York Clipper,
New York.

Dear Sir:—

Last July the New York Sunday Times gave nearly a half column to an article of mine dealing with the peccadillos of the so-called legitimate agent. That little diatribe caused two of the worst offenders to blacklist me! To that extent, at least, they acknowledged their guilt.

The flood of congratulations I received, verbal, written and wired, from celebrities, both in and out of the profession, more than offset the pecuniary loss I suffered, if any. It seems I said just what every other actor would have written if he could have secured hold of a pencil. But more of the agent anon.

This present little monograph will be devoted to one object only. The promiscuous practise prevailing among a few new directors of calling every actor in town for one part and all on the same day, hour and minute. The object, I am told, is to make each artist feel that he is of little consequence in the face of such overwhelming competition. And I suppose it does have a certain psychological effect on the naïve.

Recently, I made an appointment ten days in advance with an erudite gentleman and hard working director, for whom I have always had the most profound respect. Of his own volition, he had named the day. I abandoned other things and with the nervous apprehension of a nineteen years old bridegroom, I awaited its coming. I had my other shirt washed, borrowed a clean collar and made ready for the occasion.

At last the great day arrived, I left my country abode and journeyed to the city, full of anticipatory hope. At his office, before noon, I was told by a very courteous young lady, that Mr. Blank would be in at one and all afternoon. With utter disregard for expense, I lunched at my club and returned at one-thirty. The waiting room was full and an office boy was handling the crowd. In reply to his query, I told him I had an appointment.

"Are you sure you got an appointment," he asked, "'cause if you ain't, you might get by me, but you won't get by Mr. Blank."

This being held up as an impostor before a room full of artists, many of whom I knew personally and had played with, caused my Irish to rise. I replied with some heat. Later I learned that others were being quizzed in like manner, but I continued to boil. I waited and waited, then waited some more, still boiling. About three, the boy came out and said to me in a loud voice, "Mr. Blank says he didn't make no appointment with you at all! And if you want to see him, you'll have to wait 'til he goes home."

Well, this was the last straw! I saw red. There was no longer any need of being a gentleman. The room was undergoing repairs, and influenced perhaps by the stable-like surroundings, I sunk to the level of my environment and made an ass of myself. In a tone slightly lower than his, I replied, "He's a cock-eyed liar and I'll tell him so!"

I told the boy I was going in. He said, "Don't be too sure of that. You ain't got past me yet."

"You don't mean anything in my life at all. You're just an office boy."

"Well," he replied, "you're nothing but an actor."

Suffice to say, I went in and the ensuing dog-fight ran something like this:—"What's the idea of your saying you had no appointment with me. I've played important parts for this concern and I'm not accustomed to being treated as a nonenity, etc., etc."

"Just a minute! Just a minute. What did you say to that boy outside? These appointments were all verbal. What if I did forget some of them? What of it? What if you did come fifty miles to keep a date I forgot? What of it? That doesn't make me a cock-eyed liar."

I was speechless. I saw my mistake. Now I have as much villainy in me as the average man, and while I have not the average man's ability to keep it hidden, I have the decency to apologize when I am in the wrong. Hence, I take this means of publicly eating humble pie and acknowledge my error.

The gentleman *was not cock-eyed!*

JOHN CONNERY.

MILEAGE BOOK RULING UPHELD

WASHINGTON, April 16.—The Interstate Commerce Commission last week denied the petitions of the railroads requesting reconsideration of the recent ruling requiring railroads to sell interchangeable mileage books at reduced rates. This action closes the record in the mileage book matter unless the petitioners go into the courts, and the mileage books will be on sale on May 15, on practically all Class One railroads with the exception of those in the Eastern district.

These, with the exception of the Baltimore & Ohio, have asked for a restraining order in the Federal Courts in Boston, decision on the petition being awaited at present. The Baltimore & Ohio joined with some of the Southern and Western roads and the American Farm Bureau Federation in seeking the rehearing which was denied last week.

The mileage book tickets, sale of which was abandoned by the Railroad Administration during the war, were ordered reinstated by the commission acting under terms of a resolution introduced by Senator Watson, Republican, Indiana, and passed at the last session of Congress. The commission ordered the railroads to sell books good for 2,500 miles of travel and interchangeable between railroads at a reduction of 20 per cent below regular passenger fares.

An enormous saving to theatrical companies, managers and actors will be effected by the mileage books.

TABLOID CIRCUIT INCORPORATED

The John E. Coutts Tabloid Circuit, Inc., has been organized under the laws of the State of New York with a capital stock of $10,000. The purpose of the new corporation is to do a general theatrical producing business, including vaudeville acts, musical and dramatic shows, etc.

Officers of the concern are John E. Goutts, of New York; Julius Girdansky and Nathan Vinegrand, connected with the Academy of Music Theatre, Newburgh, N. Y. Kendler & Goldstein are attorneys for the corporation.

EQUITY APPOINTS ATTORNEYS

Messrs. Winfred and Westlow, attorneys with offices in the Turnlow Building, Houston, Texas, have been appointed local attorneys for the Actors' Equity Association. Their appointment was made upon the recommendation of Equity's Kansas City representative.

BIRD WITH COSMOPOLITAN

Charles A. Bird, formerly general manager of the Shubert's enterprises and the Comstock and Gest interests, who recently resigned as general manager of the Wm. Fox Hollywood Studios, has been appointed general manager of the Cosmopolitan Film Studios at a salary of $25,000 a year. Bird for the time being will make his headquarters in New York.

Answers to Queries

New York—Victor Jerome, Lottie Fremont and Harry N. Welch made up the Faust Comedy Trio.

Rex—Larry Dooley and Charles Kent were partners. Dooley later joined Jas. Tenbrooke.

B. B.—John Leffler was in the New York offices of M. Witmark & Sons.

Drama—Eleanor Robson was with the Kyrle Bellew Co. in "A Gentleman of France."

N. R.—Eddie Foy, Margaret Clark and Irene Bentley were with Lederer's "The Wild Rose" Company in Philadelphia.

Sex—"Floradora" was played at the Casino, New York, from Nov. 12, 1900, to Oct. 12, 1901; then at the New York Theatre, and New York Roof from Oct. 14 to February, 1902.

44—The "Empire City Quartet" included Cooper, Alton, Cooper and Mayo.

T. P.—Wm. F. Robinson was the Kiltie's Bandmaster in 1902.

Pilsen—Frank Lalor was in the cast of "The Show Girl" at Wallack's Theatre, New York, along with Marie Hilton and Paula Edwardes.

B. R.—"Mike" Kelly, the ball player, known as the "$10,000 Beauty," was born in Troy, N. Y. Dec. 31, 1857. He died at Boston, Mass., Nov. 8, 1894. He appeared in Hoyt's "A Rag Baby," as a "tough," and in Variety, with Billy Jerome. He was also with Mark Murphy in "O'Dowd's Neighbors."

Opera—Col. John A. McCaull produced many comic operas, including "The Merry War," "The Beggar Student," and "Falka." He died Nov. 12, 1884, at Greensboro, N. C.

G. W.—"Too Much Johnson" was produced by the author, Wm. Gillette, at the Opera House, Holyoke, Mass. Mr. Gillette appeared in the play.

Call—"I Don't Want to Play in Your Yard" was issued by the Petrie Music Co.

D. B.—"The New Woman" was written by Sydney Grundy and was presented by the A. M. Palmer Stock Co. Wilton Lackaye, Annie Russell and Virginia Harned were among the cast.

Fifth—Carrie Turner appeared as a metropolitan star in "The Coming Woman" at the Fifth Avenue Theatre, New York, under direction of John W. Morrissey and Geo. S. Harting.

TWENTY-FIVE YEARS AGO

"The Pavements of Paris" was the attraction at the Morosco Grand Opera House, San Francisco. Hyde's Comedians played at the Orpheum.

Peter Maher was featured in "A Night at the Cribb Club" at the Palace Theatre, Boston.

Ringling Brothers Circus showed at the Coliseum, St. Louis, Mo.

Margaret Mather died in Charleston, W. Va.

Howard and St. Clair were at Natal, South Africa.

"The Bride Elect" by John Philip Sousa was presented at the Knickerbocker Theatre, New York, with Albert Hart, Nella Bergen and Christie MacDonald among the cast.

S. S. Stewart, the manufacturer of banjos, died at his home in Philadelphia.

Samuel French died at London, England.

DRAMATIC and MUSICAL

"THE EXILE" FINELY CAST AND PLAYED IS ENTERTAINING

"THE EXILE," a romantic comedy drama in three acts by Sidney Toler. Presented by Joseph Sidney, Inc., at the George M. Cohan Theatre on Monday night, April 9, 1923.

CAST

Baptiste.....Etienne Girardot
Madame Peronne.....Marion Abbott
Bernice Millet.....Eleanor Painter
Jacques Cortot.....Jose Ruben
Rouget de L'Isle.....Sidney Riggs
Journet.....Aubrey Beattie
Le Comte de Santerre.....Wallis Clark
Marthe.....Tiny Allen
Lafleur.....Leonard Ide
Barbier.....Rikel Kent

Breathing the spirit of the French Revolution and with a moving love story interwoven, "The Exile" made its appearance at the George M. Cohan Theatre a week ago Monday and all thoughts of banishment are over. The things that will make the play a success, in the order of their importance are first, the superb acting and wonderful singing of Eleanor Painter! second, the fine work done by Jose Ruben; third, the excellent work the same actor did in staging the piece and fourth, the play itself. Regarding the play, it is written in a way that appeals. The audience is required to use its imagination and finds this a pleasant occupation. The most stirring events are merely suggested, such as the presence of Napoleon at the taking of the Tuileries, where he is referred to as "some young Corsican." Certain moments are brought out with a vivid distinctness, the theme motif, the birth of the "Marsellaise" being rendered doubly dramatic by the beauty of Miss Painter's voice and the fine attention to detail. This attention to detail is marked throughout the production, the shadow of the oppressive Comte de Santerre on the wall while Bernice is made to betray her lover in order to save his life, the period furniture, the costumes, the lights going on and off as the candles are lighted or snuffed, all help the production immensely.

The story concerns one Jacques Cortot, an impoverished author and playwright who has interested himself in Bernice Millet to the point of falling in love with her. He seeks to have her play a leading part in one of his comedies and to this end has taught her to act. They seemed doomed to failure when he hits upon a publicity idea of having her come to Paris as the Marquise de St. Inge, the wife of a young noble who had been banished for whistling disrespectfully at Marie Antoinette. The scheme works and both play and girl are put over but at a cost. Cortot is St. Inge, and this is discovered by a secret agent in the employ of the Comte de Santerre, a dandy who has become enamoured of the beautiful actress. Santerre seeks to force his attentions upon the girl by bargaining with her for her lover's life, and partly succeeds. In the last act all comes out aright, the lovers are reunited and the aristocrats are left at the mercy of the revolutionary canaille. This same last act provides a great dramatic moment for its final curtain, the lust filled mob being stopped from its intent by the sight of the beautiful Bernice, camouflaged in red, singing the "Marsellaise," tremblingly at first, but swelling louder and surer as she feels the control this has over her motley audience.

Miss Painter is at her best when she is singing. Ruben has some excellent moments and the rest are admirably cast. Leonard Ide as "Lafleur" and Marion Abbott as Mme. Peronne give noteworthy performances.

ALICE POLLOCK WRITES COMEDY

Alice Leal Pollock has written a comedy, entitled, "Mr. and Mrs. Millholland."

FIFTY YEARS AN ACTRESS

Mrs. Annie Mack Berlein, who plays an important comedy part in "The Wasp" at the Morosco, celebrated her fiftieth anniversary on the American stage last week. Louis H. Kaplan, producer, and Emily Ann Wellman, Galina Kopernak and others of the cast of "The Wasp," in conjunction with the Harrigan and Hart Club, gave tea for her on the stage between the matinee and evening performances.

"SYLVIA" OPENS APRIL 25

The Provincetown Players will make their fourth production of the season on April 25th with the presentation of "Sylvia," a play by Leighton Osmun.

"ANATHEMA" FROM JEWISH THEATRE AT THE 48TH ST.

"ANATHEMA," a play by Leonid Andreyev, translated by Herman Bernstein, produced at the Forty-eighth Street Theatre, Tuesday evening, April 10.

CAST

Anathema.....Ernest Glendinning
David Leizer.....Maurice Swartz
Sarah.....Esther Lyons
Rosa.....Isabel Leighton
Naum.....Sidney Carlisle
Ivan.....Emil Hoch
Sonka.....Sarah Fishman
Purikes.....Arthur Ludwig
Dancing Master.....Edwin H. Morse
The Young Rider.....Robert Woods
The Older Rider.....George Spelvin
Organ Grinder.....Walter Armin
A Wanderer.....William Balfour
Abraham Khessin.....Jack Sobel
Weeping Woman.....Florence Earle
Drunkard.....Joseph Kubansky
Sonka's Little Girl.....Jennie Brandt
The Harlot.....Alice Buchanan

"Anathema," which had quite a vogue at the Jewish Art Theatre, was adapted to the English speaking stage by Herman Bernstein and brought out at the Forty-Eighth Street Theatre under the auspices of the Equity Players, with Maurice Swartz, who did the piece at the downtown theatre, surrounded by a typical Broadway cast.

Undoubtedly the playgoers will be divided as to its merits as either entertainment and play, inasmuch as their temperaments are not as enthusiastic as that of the Russians. What they would accept as profound philosophy, may perchance, seem balderdash to the sophisticated Broadway theatre goer. And should the latter gentry shop carefully, the prospects of the piece will hang in the balance.

Anathema is another name for the devil. The play challenges comparison with "Faust." But it is Anathema, as it seems, and not his mortal victim, who is the eager inquirer after truth. He besieges the portal of the Great Unknown for word of what is beyond. Being repulsed by the Guardian of the Portal, he seeks to make a tool of a pious Jew, David Leizer, bestowing upon him a sudden fortune of four millions of pre-war rubles.

David gives all to the poor—not wisely, but quite sincerely. In the process, he becomes a sort of Christ of material benefaction. The populace, that at first acclaimed his generosity and credited him with the power of miraculous healing, turns upon him when his money is gone and stones him to death. In the end he achieves immortality, but Anathema is left outside the portal as at first, beating his breast against the dead wall in a still quenchless thirst for knowledge.

Ernest Glendinning gave a creditable interpretation of the title role, while Maurice Swartz was capital as David. Several others of the cast distinguished themselves with excellent portrayals of their respective roles.

"ZANDER THE GREAT" WITH ALICE BRADY IS CHAMINGLY PLAYED

"ZANDER THE GREAT," a comedy in a prologue and three acts by Salisbury Field. Produced at the Empire Theatre Monday evening, April 9.

CAST

Jackson Pepper.....William Wadsworth
Oliver Macy.....Joseph Baird
Mamie.....Alice Brady
Zander.....Edwin Mills
Elmer Lovejoy.....Raymond Van Sickle
Good News.....Joseph Allen
Texas.....George Abbott
Dan Murchison.....Jerome Patrick
Juan.....Joseph Spurin
Jim Sawday.....James S. Barrett
Bill Price.....Dan Moyles

In "Zander the Great," Alice Brady has found a vehicle that may be classed as being a "good play," nothing to set anyone seriously thinking, but a satisfying comedy with all the parts necessary to that type of entertainment. The hero is a cross between a Richard Harding Davis, soldier of fortune, and a Bret Harte, character who has enough good in him to win the sympathy of the reader. This particular hero is of the type that would soften just as he is about to knock off victim number 20, because he looked into the innocent eyes of a baby. Zander, is played by Edwin Mills, and Mamie, who loves him with a more or less maternal feeling, is played by Alice Brady.

The story begins with Mamie leaving for Arizona to find the father of the baby. They leave New Jersey in a flivver with a load of pets and finally arrive at their Arizona destination which happens to be a bootlegger's ranch. The party from the East come just in time to save the booze merchants from the Sheriff. The baby, Zander, is the center of attraction for the trio of bootleggers, until they become aware of the fact that there is a woman in their midst, and then the woman is the object of their attentions. Jerome Patrick, hero number one, in the role of Dan Murchison, finally wins the girl, but not before he and his partners have been reformed, more or less by the woman's influence.

Before the story is smoothed out, however, there are numerous complications that arise, including a rival for the hand of Mamie who arrives from the East. At one point in the show, some melodrama is attained when Mamie shoots point blank at Murchison. This gives still more backbone to the heroine and strengthens her performance in a way. Humor is not absent in the piece and there is plenty of it, of a certain pleasing kind.

The material of the play, while not new, is presented in a new coat and being of the dependable type should provide Miss Brady with an extended run at the Empire.

HAMMERSTEIN'S FREE THEATRE

Following the announcement of Channing Pollock's $1 theatre and John Murray Anderson's fifty cent theatre, Arthur Hammerstein comes forth with the statement that he intends to use one of the theatres under his control for the production in stock of musical plays he has sponsored where no admission fee will be charged. According to his press department, when the audience finds the theatre that Hammerstein will give the free performances at, they will be reimbursed to the extent of their street car fares by applying at the box office.

"FRENCH DOLL" FOR STOCK

"The French Doll," which served as a starring vehicle for the past two seasons for Irene Bordoni, has been permanently shelved as a touring attraction and has been released for stock.

"LETTY" SHOW IN STOCK

Loew's Alhambra Theatre, Brooklyn, is offering a stock presentation of the Charlotte Greenwood musical comedy, "Linger Longer, Letty" as its current attraction. The regular members of the stock company are essaying the principal roles with local talent comprising the chorus.

The local talent tie-up is packing them in and at the same time is an inexpensive feature for the management. Many of the amateurs who appeared in the anniversary production of "Mam'zelle," another musical piece staged several weeks ago, are reappearing in "Letty."

The feature of musical plays in stock have met with such instant encouragement here that the Alhambra players intend doing several others before the conclusion of their season. Other managers of stock houses in Brooklyn are also planning to follow suit. This will undoubtedly prove a boon from a royalty standpoint to authors and composers of musical pieces, who heretofore received very meagre returns from the stock field inasmuch as lining up and rehearsing a professional chorus for a single week's production was too burdensome and expensive to encourage this class of entertainment. Now that the local talent proposition seems to have solved the problem, things look rosier for the musical comedy authors.

BARON'S PLAY STARTS AGAIN

With the posting of $300 in cash followed several days later by a surety company bond, the rehearsals of Henry Baron's play, "My Aunt from Ypsilanti" were delayed only one hour. No sooner than the Equity delegates informed the members of the company that they could not proceed with rehearsals of the play which will open at a New York theatre next week, Wm. H. Pine, associated with Baron and the Ypsilanti Play Co., who are producing the play, posted the money with the Equity and the actors were then permitted to go ahead. Last Thursday, Gerald Saffer, a real estate man, posted the surety company bond with the Actor's Association, indemnifying the cast against the loss of salaries.

Amand Robi, a French director is staging the play with the following cast: Florence Shirley, Richard Sterling, Alice Fisher, Paul Gordon, Jane Richardson, Gypsy O'Brien, Zeffie Tillbury, Frank Andrews and Colin Campbell.

"SIGN ON DOOR" FOR PARIS

"The Sign on the Door," by Channing Pollock, which was produced several years ago by A. H. Woods at the Republic theatre, has been adapted to the French and will have its initial performance at the Theatre Renaissance in Paris on April 28th. Pollock will sail for Paris on April 21st to witness the first performance of his play. While abroad he will also endeavor to make arrangements for the presentation of "The Fool" in London and Paris.

"REAR CAR" GOING OUT AGAIN

CHICAGO, April 16.—The Selwyn's production "The Rear Car" with Taylor Holmes ended its run at the Cort theatre here on Saturday night. The entire company returned to New York and will be reassembled early in August when the play will be given a New York presentation. The Theatre Guild production of the Capek's "R. U. R.," succeeded "The Rear Car" on Sunday night.

"LOUISVILLE LOU"
A Great Gal Told About in a Great Song

Rouge and **Rose** opened on the Poli time this week.

Larry Wells will be seen in a new comedy character act shortly.

Charlotte Gordon, sister to Tommy, is now visiting in Atlantic City.

Griff is recovering from an attack of pneumonia at his home in New York.

Ruby Wynn is recuperating from a recent operation at Dr. Amey's Sanitarium.

Sandy Ackland has teamed up with Connie Evans in a new dance offering.

Roger Gray joined the cast of C. B. Maddock's "Son Dodger" company last week.

Helen Staples, the musical comedy prima donna, will be seen in Keith vaudeville shortly.

Fred J. Powers has retired from theatricals to go into business at St. Petersburg, Florida.

Ruby Skelton has joined the **Demorest** Stock Company, now playing week stands in the South.

Harry Richman has rejoined Mae West in her vaudeville act now routed over the Keith time.

Shep Waldman and **Paul O'Neill** have combined in a new comedy act in which they will open shortly.

Joe Mullen, late of the Al G. Field Minstrels, has signed with the vaudeville act, "Dancing Shoes."

Myrtle Mervale, mimic, has been added to the cast of "Greenwich Village Scandals," now in rehearsal.

Pat Moriarity will be seen in a new act called "Just Kids," in which he will be supported by a girl partner.

Elwood Bostwick is doubling as player and stage manager in "Barnum Was Right," now at the **Frazee.**

Allan Bunce has assumed **Henry** Hull's role in "Roger Bloomer," now at the Greenwich Village Theatre.

Nellie Sterling, who recently closed with "Jingle, Jingle," has returned to vaudeville in a new singing act.

Donovan and **Lee** have been signed by George M. Cohan for his London production of "Litle Nellie Kelly."

Bud Bernie, brother to Ben, opens this week at the head of an orchestra, the act being presented by Ben Bernie.

Arch Hendricks and **Jimmy Sheer** have dissolved their vaudeville partnership and will be seen in new acts shortly.

Pauline Winston, one of the choristers of "Go-Go," was promoted to a principal role in that musical comedy last week.

Bertha Creighton, last seen on Broadway in "Glory," has joined the Princess Players, a stock organization, in Des Moines, Iowa.

Grace Carrington is to be featured in the vaudeville playlet, "A Little Bit of Bluff," which will shortly be seen on the Keith time.

Spencer Charters, who wowed them as the half-wit in George M. Cohan's "The Tavern," has been signed for "In The Moonlight."

Hyland, Grant and **Hyland,** who have been touring with a road show, will return to vaudeville in a new act in the immediate future.

ABOUT YOU! AND YOU!! AND YOU!!!

Mabel McCane has temporarily discarded her big act, to do a comedy called "Curiosity," in which she is supported by two men.

Harry Abrams and Company, in "Shoe Echoes," have been routed over the Loew Circuit and will open in Baltimore on April 23rd.

Olive Blakeney has joined the Keith stock company at the Bijou theatre in Woonsocket, R. I., where she is playing the female leads.

Maurice Holland has replaced Allen Kearns in the juvenile role of "Lady Butterfly," the Oliver Morosco musical comedy at the Astor.

Eugene Skinner has closed with the vaudeville act, "Echoes of Broadway," and is rehearsing with a non-musical skit, "The Tale Bearer."

Jimmy Shea and **Zella Rambeau** have been added to the revue at the Lorraine Roof, Philadelphia, placed through the Harry Walker Exchange.

I. Jay Faggen and **Joe Gold** have written a new fox-trot "Slow Poke" which will be released by one of the larger companies shortly.

Valda, accompanied by her pianist, Lynn Burns, will sail for England during the last week in May, where she will appear in the music halls.

Clara Mackin has joined the Smith-Duffy Players, Academy of Music, Baltimore, having opened with the company in "Clarence" last week.

The Great Leon, illusionist, has been routed over the Keith time in his latest series of bafflers. The act will shortly be seen in the New York houses.

Emma Conway, who recently closed with "The Lady Minstrels," is preparing a new singing act for vaudeville and will carry her own accompanist.

Val and **Ernie Stanton** will return to New York early in May after an absence of ten months playing the Orpheum and Keith middle western houses.

Patsy Mason and **Bernie Shaw** will begin rehearsals on a new production act which they are preparing to succeed their present offering staged in two and one.

Harry Brown, manager of the Halsey Theatre, Brooklyn, was married to Easter Higbee, prima donna, at Borough Hall, Brooklyn, Monday morning, April 9.

Edward W. Boise is producing a show and minstrel for the West End Presbyterian church. He is giving his professional services for the benefit of the church.

Col. Pattee, the "old-soldier fiddler," has re-united with his former partner under the name of Col. Pattee and Comrade, having dissolved the act he did with Mills.

Charles Hansen Towne, a well known writer on literary subjects has been placed at the head of the newly formed literary department of the American Play Company.

Robinson and **Excella** have just completed an eight weeks' engagement on the Ackerman and Harris western time and are headed East to open on the Proctor Circuit.

Georgie Price is mourning the loss of his mother, who died on April 4th, after a year's suffering with sleeping sickness. Price came in from Boston to attend the funeral.

Mrs. Minnie Demarest, mother of William Demarest of Demarest and Collette, and "Rube" Demarest of Demarest and Williams, has recovered from her recent illness.

Walter Winchell is in Los Angeles this week, having left New York last Monday in order to attend the monster N. V. A. benefit which was held in Los Angeles this week.

Christine Winthrop stage and screen actress, will have a prominent role in support of Marion Davies in the film production of 'Little Old New York," now in the making.

Sam Freed who for fifteen years has been in vaudeville, burlesque and under the white tops has retired from the stage and is now in the automobile business at Schenectady, N. Y.

Mr. and Mrs. Loring Smith are the proud parents of a baby girl, who weighed eight and a half pounds when born on April 6th. She will be known as Sydney Burr Smith.

Arthur Swanstrom who wrote the lyrics for De Lyle Alda's act, "Sadie—One of Those Girls," is now playing the lead in the skit, having opened with it at the Fifth Avenue last week.

Jack McGowan and **George Hale** have been added to the cast of George M. Cohan's new musical comedy, "The Rise of Rosie O'Reilly," which opens at the Tremont, Boston, next month.

"Miss Mystery" is the name of a new farce comedy by Will Huff, which will be presented in vaudeville with a cast of five people, beginning April 23rd, by the firm of Forkins, Weiner and Harris.

Mrs. Joe Darcy, wife of Joe Darcy, blackface singer, was operated on last week at Mulcruger's Private Sanitarium in the Bronx. The operation is said to have been serious but successful.

Nancy Gibbs, best remembered for her remarkable performance in "Monsieur Beaucaire," has replaced Virginia O'Brien in John Murray Anderson's musical comedy, "Jack and Jill," at the Globe.

Dorothy Rudack, Bobbie Adams, Dora Duby, Shirley Sherman and **Johnny Black** have the principal roles in the new Harry Walker Revue, which opened at the Beaux Arts, Philadelphia, this week.

Bobby Barry, the burlesque comedian who recently closed with "Maids of America," is doing an act over the Loew Circuit entitled "I Don't Wanna Dance," in which he is assisted by Dick Lancaster.

Harry Walker's "Broadway Bathing Beauties" revue got over so nicely at the Moulin Rouge, Richmond, that the piece will be sent over the entire cabaret circuit recently launched by the Walker Exchange.

The Arnaut Brothers, who have been abroad for some time, will sail for America next month for a tour of the Keith Circuit, after which they will return to London to appear in a new autumn revue.

John Carrington has been signed to appear in the role of "the cadet" in the forthcoming revival of "The Lure," which is being readied for the road. George Probert played this role in the original production.

Van and **Corbett, Fairbanks Twins, Ruth Roye, Williams & Wolfus, Paul Whiteman's Collegians, Rae Eleanor Ball** and **Brother** and **Russell & Pierce,** played the Sunday show at the New Amsterdam Theatre.

Mary Lawlor, the dancer who has been signed for George M. Cohan's new musical play, "The Rise of Rosie O'Reilly," appeared at a special entertainment given at the home of Mrs. Whitelaw Reid this week.

The Connor Twins jumped from New York last week to join the Pepper Box Revue in San Francisco, where they are being featured. They will also double in the Fanchon & Marco "Little Club" at the Palais Royal.

Walter Brower who has been doing a "single" in the small time houses, has teamed up with Gertrude Bonnette and is rehearsing a new act, "The Girl and The Reporter," which will shortly be seen in the Proctor houses.

Marie Dressler, George Jessel, Hattie Darling & Sam Timberg, Llora Hoffman, Jed Dooley, Margaret Farrell, Zeigler Sisters and the **Hamiltons** were on the bill for the Sunday night concert at the Winter Garden.

Nonette, Kramer & Boyle, Phil Baker, Moran & Wiser, James C. Morton & Co., Bernard & Townes, Keno & Green, Kola Jackson & Co., Purcella Bros., and **Florence Schubert** worked the Sunday night concert at the Winter Garden.

Jules Murry, booking manager for the Shuberts, is in San Francisco and has obtained options on several sites suitable for a new theatre to house Shubert attractions next season, the new house to be affiliated with the Curran in San Francisco.

Julia Hoyt, in private life Mrs. Lydig Joyce, recently in Billy Burke's show "Rosebriar" sailed for Paris on the Homeric on Saturday. She plans to spend a six weeks' vacation in Paris and will return in time to join the Stuart Walker summer stock company in Indianapolis.

Lotus Robb will have a leading role in "The Devil's Disciple" which will open at the Garrick Theatre on April 2nd. "The Adding Machine," now at the Garrick moves on that date to an uptown theatre, and "Peer Gynt" continues indefinitely at the Shubert, making a score of three for the Theatre Guild.

Rose Rolando, who appeared with the first Music Box production at the Music Box sailed for Paris last Saturday on the George Washington. Miss Rolando will appear in a revue at a Paris music hall during the summer and will return in September to rehearse with the next Music Box Revue.

Belle Baker, Johnny Dooley, Eddie Buzzell, Ruby Norton & Co., The Vanderbilts, Harry Stoddard & Band, Browne Sisters, Seed & Austin, Fradkin & Rode, Georges Du Franne, assisted by **Carl Steizell, Ben Meroff,** assisted by **Marberge, Harrington & Green, Baby Edna Kerr, Adrienne Lachamp, Marcia Schupac, Cliff Nazzaro** with **George Hall's Orchestra, Arnaut Trio, Lew Rose, John Dunsmore, Kerr & Weston, Pinto & Boyle, Ernest Ball, Mabel McCane,** the **Runaway Four,** the **8 Blue Demons, Hasutse, Rabinowitz,** violin virtuoso, **Ten Eyck & Wiley,** and **Clinton & Rooney and Band,** played the **Big Brothers' Benefit** at the **Hippodrome on Sunday night.**

– The Balla(e

Written by **Paul Whiteman** – *Lyric*

by **Marshall Neilan** – *Lyric*

"

WONDER

My won-der-ful one, When ev- er I'm d- in

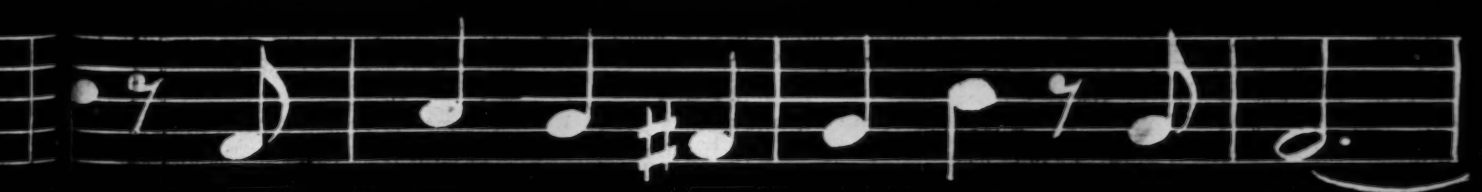
"You can't go wrong
With any 'FEIST' song"

CHICAGO
167 No. Clark St.
MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

LEO FEIST
711 Seventh,
LONDON, W. C. 2, ENGLAND—138 Charing AUSTR

a Beautiful—
a· Ferdie Grofé—on a Theme
ric Dorothy Terriss Author of
"ree O'Clock in the Morning"

POLONE



d -ing, Love's love-light a-gleam-ing, I see,—

ST, Inc.
ent e., New York
Charles AUSTRALIA, MELBOURNE—276 Collins St.

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge Street

"You can't go wrong
With any FEIST song"

MELODY LANE

RADIO STATIONS AGREE TO PAY FOR BROADCASTING RIGHTS

American Society Wins in Fight to Collect Performing Rights Fees. Big Station Takes Out License—Newark Station Playing Non-Copyrights

Victory now seems assured for the American Society of Composers, Authors and Publishers, in its fight to collect license fees from radio broadcasting stations that send out musical selections owned and controlled by the society.

One of the largest stations in the East, operated by the American Telephone and Telegraph Company, WEAF, of New York, has taken out a license to perform the Society's compositions. This license for one year calls for the payment of $2,500. Several other stations throughout the country have also taken out licenses, most of them being small plants, the fee for which is $200 a year.

Other stations, notably, the WJZ of Newark, operated by the Westinghouse announced last week that no more copyrighted music controlled by the American Society would be broadcasted by its station but its music would be confined to the non-copyrights and music not controlled by the Society. In connection with the statement, the station cancelled the broadcasting of "Robin Hood," scheduled for Tuesday night of last week.

The action of the radio station is similar to that of the phonograph companies before the passing of the copyright law in 1919. In those days no fee for the mechanical reproduction rights was collectible and when the music men advanced claims for payment and announced a movement for the passage of a new copyright law which would provide for mechanical royalties, the mechanical men immediately countered by announcing that nothing but non-copyrighted or old numbers not covered by the law would be reproduced.

This was found to be entirely impracticable and impossible, if the mechanical companies were to continue and all fell in line when the new copyright law was passed. The radio companies will doubtless have the same experience that the mechanical reproducing concerns went through at the time the 1919 law went into effect. In addition to the WEAF station, the following stations have taken out licenses; KFI, Los Angeles, Cal., WBAV, Columbus, O.; WDAF, Kansas City, Mo.; WBAX, Wilkes-Barre, Pa.; WLA, Greencastle, Ind.; WAAM, Newark, N. J.

In connection with the licenses which the American Society is issuing, Arthur Hammerstein, the producing manager has taken a part. Mr. Hammerstein claims that in so far as musical productions are concerned, the reproducing rights of all sorts belong to the producer and that he should receive a share of all royalties from radios, records, and publications. Late last week, upon learning of the license taken out by the WEAF, he issued the following statement:—

"I note in the newspapers that the American Telegraph and Telephone Company has entered into a contract with the American Society of Authors and Composers, whereby the music of the authors and composers is to be broadcast.

"On behalf of the Producing Managers' Association I wish it to be understood that no music of any opera, musical comedy or musical play, produced by these managers will be permitted to be broadcast without the consent of the association. The musical plays now being produced as well as other plays, are the individual property of the individual producer and cannot be bartered away by the author or composer or any organization in behalf of the authors and composers."

MITTENTHAL WITH JACK MILLS

Joe Mittenthal, who recently retired from the music business, has returned to that field and is now in charge of the sales organization of Jack Mills, Inc.

With the addition of Mittenthal to the Mills staff the personnel is practically the same as that of the old firm of Fischer & McCarthy. George Friedman, general manager; Jimmy McHugh, professional manager; Irving Mills and Cecil Falk all held similar positions with the Fischer & McCarthy concern when Jack Mills was employed there as professional manager.

Offices have been established in all of the principal cities by Mills. Billy Barker is in Boston, Jack King in Chicago, Harold Berg in Detroit, Bernie Pollock in San Francisco and Vincent Marquise in Minneapolis.

Irwin Dash has been added to the local professional staff, and Al. Dubin and Sam Erlich are also on hand for the purpose of writing special material and patter.

MUSIC WEEK APRIL 29-MAY 5

A proclamation was issued this week by Mayor Hylan calling attention to the advantages of "music week," which will be celebrated this year from April 29 to May 5.

"The primary object of the musical festival," the proclamation reads, "is to foster widespread public interest in music among the people, not because of the resultant advantage to the individual from the standpoint of diversion, enjoyment and development of latent musical ability, but also because of the setting in motion of those harmonizing social forces which conduce to the welfare of the community."

KRESGE WANTS $5,000,000 POLICY

S. S. Kresge, head of a chain of five and ten-cent stores, is having his application for a $5,000,000 life insurance policy held up due to the objections of members of the New York Board of Underwriters to having Wallace Scott, a friend of Kresge's underwrite the policy and earn a commission of $150,000. The underwriters claim that Scott has not been licensed by the State Insurance Department and therefore should not be permitted to act as an agent.

The Kresge policy equals the largest policy ever written, which is held by Adolph Zukor, the motion picture magnate.

ROBBINS GOING TO EUROPE

Jack Robbins, of Richmond-Robbins, Inc., and D. Onivas, composer, have booked passage on the S.S. *Leviathan*, which sails for Europe on July 4. Mr. Robbins expects to bring back with him many Continental song novelties.

ROSEN LEAVES BEILIN & HOROWITZ

Maurice Rosen has severed his connections with Beilin & Horowitz and expects to join the sales staff of one of the large publishing houses some time this week. Rosen was for several years with Jerome H. Remick & Co.

BLOOM WITH ABRAHAMS CO.

Irving Bloom, formerly with Irving Berlin, Inc., is now connected with the professional department of Maurice Abrahams Music Company, Inc.

ARTISTS' MUSIC CO. STARTS

The Artists' Music Publishing Company, Inc., a newly incorporated organization, has been formed to take over the publishing enterprise started by Nat Vincent and others. Nat Vincent is president and general manager of the new concern, and Frank Tinney is vice-prsident. The Artists' Company takes over the songs in the catalog of the Nat Vincent firm and also assumes all obligations and contracts formed.

Several well-known theatrical stars are interested in the new music company, including Norah Bayes, Frank Tinney and others. The corporation intends, according to present plans, to be capitalized at $1,000,000. Offices will be in the Hilton building, where alterations have been going on for the Vincent concern.

A number of well-known artists are now interested in music publishing ventures, ostensibly for the purpose of receiving more money out of the songs they help popularize. Al Jolson is one of the owners of the Sunshine Music Company, and Eddie Cantor is said to be in back of a new music house and intends to publicly announce his connection with the house shortly. Recently Emma Carus went into the publishing business.

FRISCO MUSIC MAN IN NEW YORK

Nat Goldstein, of the Nat Goldstein Music Company, San Francisco, is in New York on a ten-day business trip, making his headquarters at the Jerome H. Remick & Co. offices while in town.

Among the business transacted by Mr. Goldstein last week was an arrangement with Jack Mills, Inc., to handle those numbers of the Goldstein catalog which warrant further exploitation in the East, after it has proven its value in the West. The Mills concern took over "Honolulu Blues," which is a Coast hit, according to Mr. Goldstein, who says that the music business in his territory is prosperous.

INFRINGEMENT SUIT FINISHED

Several music publishers testified at the final hearing held at the rooms of the American Society of Composers, Authors and Publishers last week by Special Master Douglass, in connection with the suits for infringement of copyright instituted by the society against 30 Philadelphia motion picture houses.

A report was made to Federal Judge Thompson by the special master, whom he appointed, and a decision is expected some time this week.

SONGWRITER IN ACT

Harold C. Berg, songwriter, and Joe Qualters, brother of Tot Qualters, are planning to enter vaudeville shortly in a three-act with the assistance of Fay Addison. Berg is at present touring the East handling the music catalogue of the Chas. E. Roat Company. The new act will be known as Qualters & Berg, with Fay Addison, and billed "A Song Writer plus Versatility."

NEW CO. INCREASES STAFF

Preparing for the campaign in the interest of new songs just added to its catalogue, Ager, Yellen & Bornstein, Inc., has taken on three additional men in the professional department. They are, Herman Schenck, formerly with Irving Berlin, Inc., and previous to that for a number of years with Harry Von Tilzer, Bennie Nelson and Charlie Bates.

"LOUISVILLE LOU"
By the Creators of
"LOVIN' SAM"

COHEN GIVES UP LICENSES

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, in a letter sent last week to the American Society of Composers, Authors and Publishers, announced that he would not renew his licenses to play music owned by the society at his four picture houses located in this city. The four theatres were immediately placed on the list for regular inspection by representatives of the A. S. C. A. & P., and according to J. C. Rosenthal, general manager of the society, infringement upon songs copyrighted by its members took place at least once in each of the Cohen houses since the date he has written his letter.

In his letter made public, Mr. Cohen offers various excuses for having taken out licenses for his houses, and says that he had been taken at a disadvantage by the society. Answering the Cohen letter, J. C. Rosenthal, also making his communication public, denied that a license was ever issued to any of the Cohen theatres under duress, and said that he would have liked to suggest sometime ago that he terminate his licenses taken out by his houses, inasmuch as he was advising members of his theatre owner's organization not to deal with the society. According to Mr. Rosenthal, Cohen, while he had taken licenses for his own theatres, was much against others doing the same, but the fact that he himself had licensed his houses was not generally known.

KNABE-AMPICO "POP" ROLLS

The Knabe-Ampico "Re-Enacting Piano" Company have entered the popular music roll field and will announce their first popular list in a week or two. The company in the past has made classical selections only of the highest type, and has a staff of famous composers and pianists recording exclusively for them.

Among the popular recording artists signed to make piano rolls exclusively for the Knabe-Ampico is Vincent Lopez, who made his first roll last week, the selection being "You've Got to See Mamma Every Night." Lopez made the roll with his full orchestra playing in order to get the exact rhythm, etc.

Making the piano roll with his orchestra in the offing will allow Lopez to put on a piano roll when the orchestra is playing its regular dance engagements at the Pennsylvania Hotel, and lead the orchestra, with the piano taking care of itself. This is expected to prove an unusual novelty when Lopez does this in vaudeville, having been presented with a $3,700 piano by the Knabe-Ampico Company.

TRIANGLE RELEASES "OPHELIA"

The Triangle Music Company has released a new fox-trot comedy song, entitled "Ophelia," by Bartley Costello, George McConnell, and Chas. D. Kerr, the latter being well known in Philadelphia as an orchestra man. The song has many extra versions and punch lines, and the song will be exploited and plugged through the Summer months.

CLARKE & LESLIE INCORPORATE

Clarke & Leslie Songs, was incorporated under the laws of the State of New York last week, the capital stock being $50,000. The incorporators are Grante Clarke, Edgar Leslie and E. F. McGee. Fallon & McGee are attorneys for the new organization, which opened offices in the Hilton building, Broadway and Forty-eighth street, several days ago.

KRESGE SALES BIG

The S. S. Kresge Company's report for March shows an increase in sales of 55.09 per cent over those of March, 1922. The sales for this past month aggregated $6,949,545, as compared with $4,480,946 in March, 1922.

BURLESQUE

NEW CIRCUIT GETS UNDER WAY

COUTTS TABLOID CO. FORMED

A new circuit got under way this week with offices located at the Earl Carroll Theatre Building. John E. Coutts Tabloid Circuit, Inc., is the name of the concern and is the first of its kind to locate in New York. John Coutts, who is a well known broker and producer is the man at the wheel. They are incorporated for $10,000 under the laws of the State of New York.

No franchises to either theatre or producer have been issued as yet, and May first has been set for the allotment.

Four high grade men are now on the road explaining the booking features to the theatres. Producers are being interviewed here in New York, along with the theatre owners.

It is figured that this new exchange is the keynote for the "Tab" situation in the east. Up to the present time it has been harem scarem with both the producer and the theatre owner with each accepting the other at their word. The show at times being in a ragged condition along with people missing with no guarantee as to quality or otherwise.

It has been the custom of many of the family time vaudeville theatres to each once in a while play tab for stimulation and while the vaudeville booker made every effort to obtain the best it was not always possible to locate one at short notice. In addition to the vaudeville houses many of the larger picture theatres handle them but are not usually successful with the quality.

The Coutts' idea means to get between the house and show and at the same time personally guarantee the standard of everything they handle.

A reasonable time will be given the producer to "fix up" and in event of neglect the tab will be instantly dropped.

When a house wants a tab a booking through the Coutts exchange carries their O. K. as to its merit and equipment.

CASTING FOR MARION SHOW

The Harry Walker Exchange is handling the casting for the new Dave Marion Show, which has been awarded the summer run at the Columbia Theatre this season. Among those already lined up for the piece are Agnes Hunter, O'Connell Sisters Trio, George and May Le Fevre, Andy Forrest and Helen Marguston.

Walker, who operates a "cabaret circuit" of his own and has been handling vaudeville and musical comedy people, has only recently come to the fore as a caster for burlesque entertainment. The only other burlesque production he was identified with this season, in a casting way, was Ed Daley's "Broadway Brevities." However, he has inaugurated a special department to cater to the needs of the burlesque producer.

EMPIRE OFF MUTUAL CIRCUIT

This will be the last week of the Empire, Hoboken, as a Mutual house for this season. Commencing next week Manager Marty Johnson will stage boxing nights at the house. Every Friday night will be fight night, when thirty-six rounds of fights will be given.

KELSO BROS. SIGNED

Hughy Bernard has engaged the Kelso Brothers for his show next season on the Columbia Circuit. He has also engaged Ruth Osborn as prima donna. Fred Stair will be agent of the show.

EXTRA TIME FOR SHOWS

A few more Columbia Circuit shows have decided to play extra time since the last issue of the CLIPPER went to press. The "Bowery Burlesquers" instead of closing in Detroit will play another week closing at the Empire, Toledo, the week of April 30.

"Rockets" was to close at the Gayety, St. Louis, week of May 7, but instead this show will play the Olympic, Cincinnati, the week of April 23, Gayety, Detroit, week of April 30 and will close at the Gayety, Buffalo, the week of May 7.

Instead of closing at the Gayety, Pittsburgh, the "Broadway Brevities" will take two weeks more, going from Pittsburgh to the Colonial, Cleveland, the week of April 30 and will play at the Empire, Toledo, the week of May 7.

"Stop On It" will have another week. This show was to close at the Yorkville the week of April 30. It will go to the Casino, Brooklyn, the week of May 7 and close.

WATSON TO BUILD A HIP

Billy Watson will shortly commence the erection of the largest Hippodrome ever erected in the State of New Jersey, in Patterson, N. J. He has acquired a lot 150 by 250 feet and on it will erect a building capable of holding 3,500 people in which he will play everything in the way of amusements with the exception of theatrical shows with scenery. The Hippodrome is intended for the use of concert stars, athletic sports, political meetings, balls and weddings, lectures and similar enterprises. The ground alone cost in the neighborhood of $175,000.

Watson will continue to present theatrical entertainments at his Lyceum Theatre, which he will shortly renovate and remodel at a cost of over $50,000.

STOCK AT THE EMPRESS

CHICAGO, Ill., April 15.—J. Whitehead, manager of the Empress Theatre, has organized a Stock Burlesque organization, which opens today, with the following cast: Carrie Finnell, soubrette; Florence Tanner and Mabel Baker, prima donnas; Olive Christian and Dolly Russell, ingenues; George Slocum, Jimmy Parelle, Jay McGee, comics; Lawrence O'Sullivan, straight; Bob Girard, characters; Bert Barry, juvenile. Twenty-four girls, ten chorus men and an orchestra of ten.

Whitehead and Slocum are putting on the shows, while Eleanor Taylor is putting on the numbers.

The glass runway is one of the novel features. The house will remain open as long as it can be profitably operated.

FINNEY QUITS BURLESQUE

Frank Finney, one of the best known burlesque comedians, closed a sixteen-year burlesque engagement last Saturday night at Waldron's Casino, Boston.

Finney, during his time in burlesque, has been under the management of Chas. Waldron, the Boston theatrical magnate.

He secured his release last week from Waldron and will appear in vaudeville next season. Finney left Boston Sunday for his home in Spokane, where he will spend the Summer.

MODELS CLOSE IN SO. AMERICA

BUENOS AIRES, S. A., April 18.—Mlle. Davenport's European Models just closed a month's engagement here today and will sail for Porta Alegra, Brazil, where they are booked. This act has been playing in South America continuously for over a year, before that the act appeared for several seasons with the late James E. Cooper's shows in burlesque in the United States and Canada.

MUTUAL BOARD OF DIRECTORS TO MEET

NEW FRANCHISES TO BE ISSUED

Several meetings of the Mutual Burlesque Circuit have been held the past week, but nothing definite could be given out as late as Monday evening. There will be a meeting of the Board of Directors of the circuit held in the offices of the circuit this coming Saturday when it is expected that a new list of the franchise holders will be given out as well as some of the new houses the shows of this circuit will play next season.

It has been learned from other sources, however, that there will be a number of new franchises given out for next season. It is said that Dr. Tunnison, owner of the Lyric, Newark, and Lou Epstein of the Majestic, Scranton, will have shows on the circuit next season. Eddie Dale will also have a show it is claimed. There are a few more, but it could not be learned just who they were before going to press.

George Gallagher has been appointed field man of the circuit. Gallagher left New York last Monday to look for new houses. His first stop was Washington, where it is expected he will get a house before he leaves that city. The Mutual have been trying for a long time to get a house in the Capitol City and they are counting on getting one for the coming season.

In getting Gallagher, the circuit made a wise move, as he is an old time showman and knows the country pretty well. He was general manager of the American Circuit for several years before that circuit was discontinued at the close of last season. When the season starts next August he will most likely be located in the New York office most of the time.

This week finds but twelve shows now playing the circuit. The "Girls From Reno" closed last Saturday night at the Gayety, Brooklyn. "Kuddling Kittens" closed at the Broadway, Indianapolis, at the same time. The shows are now playing extra time as the regular season closed several weeks ago.

KIRSCHBAUM IS PRESS REP.

Dick Kirschbaum has been appointed general press representative of the Hurtig and Seamon Enterprises. He is making his headquarters at the Hurtig and Seaman office in New York and Strand Theatre in Newark.

Kirschbaum closed as agent of "Chuckles," a Columbia Circuit show, in Chicago two weeks ago.

COLLINS AND PILLARD BOOKED

Marty Collins and Jack Pillard have received contracts from the Loew Circuit to play that time around New York the week following the closing of "Lets Go," the company they are featured in at the Gayety, Washington, in three weeks. Collins and Pillard, it is said, will remain in vaudeville next season.

GONZELL WHITE CLOSES

Gonzell White and her Jazz Band closed its season with Jimmy Cooper and his Beauty Revue at Hurtig and Seamons last Saturday night. The show is laying off this week and will open at the Casino, Brooklyn, next Monday and then go to Waldrons Casino, Boston, for a run.

NAT MORTAN BOOKINGS

Nat Mortan bookings for last week included Lucille Harrison with "Bubble Bubble," Eleanor Williams with "Follies of the Day," and Vernon Birsch, Harris Jefferies with Pat White.

"BUBBLE BUBBLE" IS BIG MUSICAL SHOW FINELY PRESENTED

Billy K. Wells' "Bubble Bubble" featuring Abe Reynolds, at the Columbia this week, is about the biggest thing in the burlesque that Wells has ever shown us. He has staged a great big musical production, with fine stage settings, dandy electrical effects, beautiful costumes, catchy musical numbers, well staged dancing numbers and a fast working chorus.

The programme does'nt state who is responsible for the special music, but is very good and tuneful. Nor does it say who staged the numbers, but it looks like the work of Dan Dody; he certainly put on some fine work and fast dancing steps. The material was evidently written by Wells and he has sure put over great comedy scenes and staged them in a most amusing manner.

It really seems good to see Reynolds back in burlesque again. To our way of thinking Reynolds is the best, as well as the most clever Hebrew comedian in burlesque, if not in all branches of show business. He is so natural in his work and he delivers his lines in such an easy manner, the way in which he works proves him an artist. In his make up he is particular in putting on the "crepe," which he does different from all others, but still the type of Hebrew he portrays can be seen often in the Lower East Side.

Billy Wallace is doing second comedy and he handles himself most satisfactory. He is doing "bum" minus the dirty make up. He has his nose made up red and his face shaded off a bit to blend. He wears misfit clothes and makes a number of changes. So far as his comedy is concerned it is first class. He is given plenty to do and he never misses. He and Reynolds work together nicely.

We have seen many clever men this season, but Billy Browning is head and shoulders over them all. He does half a dozen characters, each and every one is excellently given. His "French" role is dandy. He also does a "tough," a "reformer," a "rube cop," "King Tut," and a "Mexican" equally as well.

Ruth Gibbs, a most attractive and pleasing looking blonde, is playing the leads. Miss Gibbs is new to us and she easily registered a success. Her numbers she sang exceptionally well and in the scenes she proved a good foil for the comedians. She has a good speaking voice and works in an easy manner. Her costumes are beautiful and blend nicely with her style of beauty.

Jessie Rece is the ingenue prima donna. This is Miss Rece's first appearance at the Columbia and she was liked by a good size house Monday afternoon. This little lady is an auburn haired type of beauty, possessing a delightful personality and winning manners. She is pretty in form and displays a wardrobe of many stunning gowns. Miss Rece has an unusually fine voice, one that is seldom heard in this class of theatricals. She reads her lines very well and is in a number of scenes. Wells has placed her to a good advantage in the show and she stands out nicely.

Lucile Harrison, who just jumped into the show last week in Boston, run through her work as though she had been with the show for many months. She did well in the scenes and put her numbers over very well. Miss Harrison's dresses and gowns are very pretty.

Little Helen Gould is another new comer to both the show and the Columbia audiences. She also joined last week, but one would not think it in the manner in which she dashed through her work. She is a dancing soubrette and gave a fine account of herself in her numbers and in the scenes. Her dresses are bright and becoming.

Miss Dore appeared in one scene and did well, but gave an excellent account of herself in a fine Hawaiian dancing specialty.

Paul Orth, Ralph Vernon and Jerry Cox handled the small parts and were kept very busy. They had lots to do and they did everything as the producer evidently wished.

The "bootlegging" scene in one is amusing and proved a good comedy scene. It was given by Reynolds, Browning, Wallace, Vernon, Orth, Cox and Miss Gibbs.

In the third scene, "A beach at Waikiki," Miss Dore played a musical instrument and then went into a Hawaiian dance which she did most artistically. This scene was beautifully staged, with a number of the chorus girls assisting Dore from a setting standpoint.

Miss Gould did a fine singing and dancing specialty in one that wtnt very nicely; she finished with a neat skipping rope dance.

The "bill collector" scene proved a dandy laughing situation. It was given by Reynolds, Browning, Orth and the Misses Gibbs and Rece.

The "Pajama Blues" was staged as the big number of the show. It was offered by Miss Rece. It opened with Miss Rece in her boudoir, sleeping. The telephone awakened her. She then

(Continued on page 30

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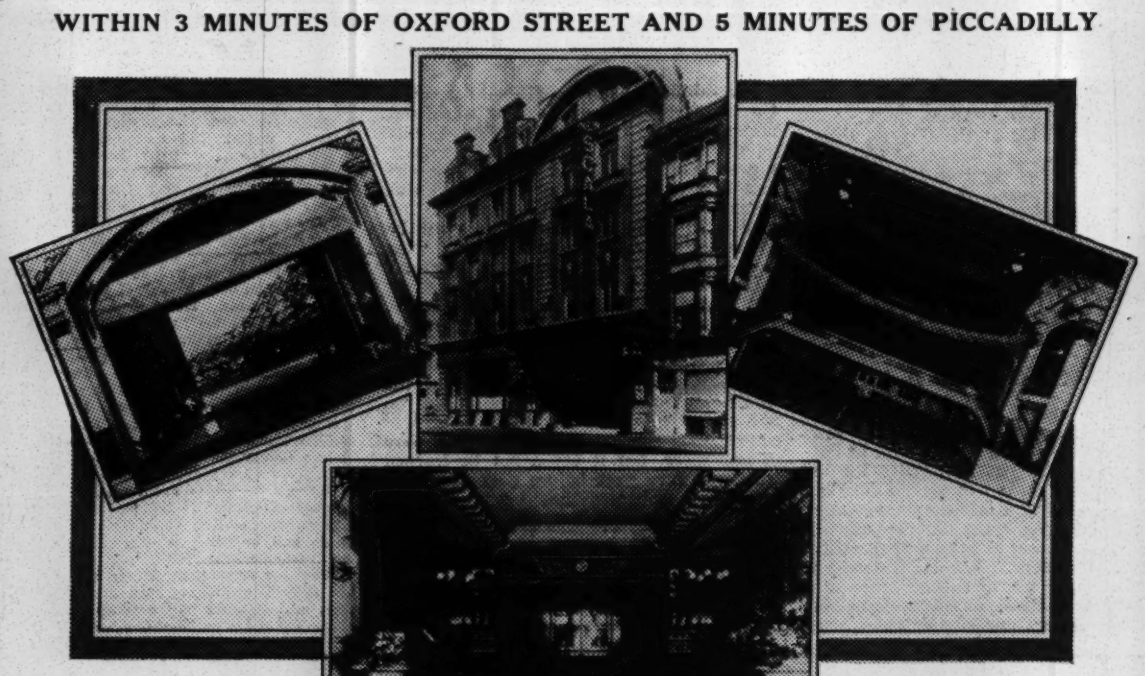

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NEW ACTS

MLLE. IVY AND CO.

Theatre—*Coliseum.*
Style—*Dancing.*
Time—*Eleven minutes.*
Setting—*Full stage (special).*

Mlle. Ivy has two men in her company, one acting as dance partner, and the other leading the orchestra in the pit, also doing a violin solo between dance numbers to fill the wait between changes. The opening number is a ballet toe dance, by Mlle. Ivy, her partner giving support in a Pierrot costume. Some very good toe-balancing is done by the girl in this number. A solo of cuts and Russian steps, containing some sensational steps.

An eccentric toe-dance, done to waltz-time by Mlle. Ivy follows and "Love Sends a Little Gift of Roses" is well played by the leader for his violin solo. The closing number is a ballet number, for which "Pale Hands I Love" is used as the musical setting, the music stopping at the very finish of the dance for some difficult exhibition steps by both.

Mlle. Ivy has a good dance offering for the opening spot on any bill, and in the better small time houses can be placed lower on the bill as a flash. G. J. H.

JEN LATONA

Theatre—*Proctor's 23rd Street.*
Style—*Pianologue.*
Time—*Fifteen minutes.*
Setting—*Piano, in "one."*

This lady, according to her billing is an English artiste who has been quite a favorite in the London halls. With her present line-up of songs she is going to be equally as well liked on this side of the pond. Having a splendid voice, personality and an acute sense of showmanship, she puts across her offering in snappy fashion that makes time fly.

For an opener she used a comedy song, "Oh How He Hates To Be Living Alone," which has a number of mirth provoking kick lines and which set her pretty with the audience. A ballad "Promise Me" did splendid service as her second number. Her third was a fantastic affair, "January, February and March," which was seasoned with an essence of the risque sufficient to provide laughter, yet escaping the sphere of vulgarity. "They're Calling Me In Dixieland" proved a great wind-up for her. For an encore she came back with a concertina and gave an impression of church bells playing a classic.

Miss Latona undoubtedly has one of the best acts of its kind that has thus far been shown in the pop houses.

E. J. B.

FLEURETTE JOEFFRIE

Theatre—*Coliseum.*
Style—*Singing.*
Time—*Eleven minutes.*
Setting—*In "one."*

Here is a find for vaudeville, in fact, also for concert, if some one who can give the proper management and exploitation to Miss Joeffrie, gets her under his direction. The girl is assisted by another at the piano, and sings but two songs for her regular routine, and one for an encore. Those two songs are sufficient to plant her for a solid hit in any high class vaudeville house, where a really good voice, in fact a rare one, can be given the appreciation it deserves.

An easel announces the names af the number being rendered, the first being "Se Seran Rose," sung, we believe, in Italian. The other was a Norwegian number, originally sung in this country, according to Miss Joeffrie, by Jenny Lind. The name, appeared to be "Kon Kijra," from where we sat. It was an echo number, the sudden changes from loud clear tones to soft, soothing returns from mountain tops, in wonderful manner by Miss Joeffrie. She has a beautiful soprano, with round, full, clear tones, and excellent enunciation. "Coming Thru' the Rye" was used for an encore. She can never tire any audience.

G. J. H.

LA TEMPLE

Theatre—*Audubon.*
Style—*Illusions.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

This is an usually good magic and illusion offering, in fact, much too good for the opening spot in which it was placed when reviewed at this house. However, as the bill consisted of three acts, it couldn't very well be placed otherwise on the bill. La Temple (who is a man), is assisted by a girl and a boy. He opens with an announcement in which he makes no claim to supernatural power, or the power of hypnotism, but states that he will present "illusions." His opening stunt is worthy of being featured in any act of this sort, consisting of apparently hypnotising the girl while she is standing on a platform with a special raised portion for her feet. Two poles are placed under her arms, and the support under her feet taken away. One pole is then taken away from under her arm, and her body is raised to an angle which makes it appear impossible that only the one remaining pole could be supporting her in such a manner contrary to the laws of gravitation.

Following this stunt, a very clever card trick is performed. Some other illusions, using the girl; one, making her pass through a solid pane of glass, and others, that of disappearances from cases, complete the routine. La Temple will do for any bill. G. J. H.

"LOVE DREAMS"

Theatre—*Proctor's 23rd Street.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*Special.*

This offering is a cleverly woven vehicle which propels the talents of a male baritone and a soprano. Rather than the usual singing act, the piece is camouflaged with a logical story that is unfolded with cleverness and which gives both the opportunity to display their rich voices.

The action is set in the studio of the girl. She is an artist and has been inspired by an operatic star. In fact, her mental portrait of him is by far her masterpiece. A young composer happens in bubbling with joy. His opera has been accepted. She imagines she hears her idol singing his favorite role. The life size portrait spins around and the tenor appears and sings a selection, "Songs of Songs," with the girl joining him. Later he sings, "Love Sends A Little Gift of Roses," with the girl retaliating with "Toreador."

In the denouement it develops that her neighbor Charles is none other than the famous singer, who has been living incog in the Bohemian quarter. A love duet closes the act.

The offering is handled remarkably well throughout and succeeds in intriguing the interest of the small time audience and at the same time planting the music element of the act with better results than the routine singing act of this sort could have accomplished. E. J. B.

THREE VOICES

Theatre—*Proctor's 23rd Street.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Special.*

A male singing trio working in Tuxedos and having fairly good voices contribute this act. The singers enter singly with the first introducing them in rhyme. When all are on they go into "Way Down South" and follow with "Indiana." All of this part of the act is done before a house drop. The latter is raised, revealing a special "church" set. While one of the singers offers an introductory the other two change to a hick bride and groom and return for rip-roaring travesty on wedding songs incorporating an abundance of comedy, both in dialogue and action, providing a capital climax for the offering.

The act was a wow with the audience at this house and can undoubtedly do as well on any small time bill. E. J. B.

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Week of April 23, 1923

NEW YORK CITY

Palace—R. & W. Roberts—Emily Lea & Co.—Van & Schenck—Eddie Leonard—Lillian Shaw—Hallen & Russell.

Riverside—Rome & Gaut—Marion Morgan Dancers—Walters & Walters—Al Herman—Anderson & Burt—Rhodes & Watson.

Alhambra—Willie Hale—Meehan's Dogs—Herbert Clifton—Harry Burns & Co.—Herbert Clifton—Just Out of Knickers—Marion Harris—Fridkin & Rhoda.

Royal—Hymack—Williams & Wolfus—Bob Hall—Wanka—Gordon & Ford—Harriet Rempel & Co.

81st Street—Clark & Bergman—Holmes & Le Vere—Dengon & Mack—The Briants—Will & Gladys Ahearn—Bessie Clifford.

Colonial—Sultan—Montana—Bison City Four—Mollie Fuller & Co.—Bill Robinson—Mary Haynes & Co.—Julius Tannen—Lorner Girls.

Broadway—Lydia Barry—Hartley & Paterson—Moran & Mack—Runaway Four.

Jefferson (First Half)—The Diamonds—Frawley & Louise—Wyll Marion Cook & Clef Club Orchestra. (Second Half)—Vadi & Gygi.

Franklin (First Half)—Ryan, Weber & Ryan—Lee & Cranston—Nelson & Parrish—Van & Schenck. (Second Half)—Wyll Marion Cook & Clef Club Orchestra.

Regent (First Half)—Zelda Santley. (Second Half)—Lee & Cranston.

Coliseum (First Half)—Zuhn & Dries—Vadi & Gygi. (Second Half)—The Diamonds—Van & Schenck.

Fordham (First Half)—Wells, Virginia & West—Choy Ling Hee Troupe. (Second Half)—Zelda Santley—Mr. & Mrs. J. Barry—Frawley & Louise—Flashes—Zuhn & Dries.

Hamilton (First Half)—The Vanderbilts—Mignon. (Second Half)—Wells, Virginia & West.

BROOKLYN, N. Y.

Orpheum—Olsen & Johnson—Osborne Trio—Harry Stoddard & Band—Ted & Betty Healy—Adelaide & Hughes—Harry Jolson—Wood & Wyde—Roxy La Rocca—Tim & Kitty O'Meara.

Bushwick—Ruth & Jean Fifer—Four Mounters—Moore & Freed—Gretta Ardine & Co.—Gilbert Wells—Vincent Lopez & Orchestra—Crawford & Broderick—Georges Dufranne.

Rivera (First Half)—Murray & Oakland—Tom Patricola. (Second Half)—The Vanderbilts—Nelson & Parrish.

Flatbush—Camilla's Birds—Morton & Glass—Freda & Anthony—Victor Moore & Co.

Far Rockaway (Second Half)—Choy Ling Hee Troupe—Tom Patricola—Murray & Oakland.

BALTIMORE, MD.

Maryland—Ruth Roye—Bert Hughes & Polo Team—Kerr & Weston—Dooley & Sales.

BOSTON, MASS.

Keith's—Al Stryker—Bert Fitzgibbon—Julian Eltinge—Rube Clifford—Stars of the Future—Sybil Vane—Al K. Hall—Weythe & Wynne.

BUFFALO, N. Y.

Shea's—Walsh & Ellis—Wilton Sisters—Bryan & Broderick—Senator Ford.

CINCINNATI, OHIO

Keith's—Dugan & Raymond—Mabel Ford—Princess Radjah.

CLEVELAND, OHIO

Palace—Van Hoven—Charles Olcott & Mary Ann—Millership & Gerard.

105th Street—Leddy & Leddy—Tracey & McBride—Bi Ba Bo—Weber & Ridnor—McLaughlin & Evans.

DETROIT, MICH.

Temple—Palermo's Dogs—Marge Coates—Lonesome Manor—Henry & Moore—Wm. Faversham—Artie Mehlinger—Homer Romaine.

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VAUDEVILLE BILLS For Next Week

GRAND RAPIDS, MICH.

Empress—McRae & Clegg—Smith & Strong—Juliet—Dooley & Morton—Bird Cabaret.

INDIANAPOLIS, IND.

Keith's—Rome & Dunn—The Duttons.

LOWELL, MASS.

Keith's—Master Gabriel—Lime Trio—Healey & Cross—Alfred Farrell & Co.—Fenton & Fields—Rolland & Ray.

MONTREAL, CAN.

Princess (April 22)—Frozini—Willie Solar—Elly—Arthur Devoy & Co.—Davis & Whoppler—McDevitt, Kelly & Quinn.

MONTREAL

Imperial (April 23)—Gautier & Pony—Russell & Marconi—Travers Douglas & Co.—Flo Lewis—Craig Campbell—Hackett & Delmar—Tom Smith—Three Kitaros.

PHILADELPHIA, PA.

Keith's—Eight Blue Demons—Rae Samuels—Duci de Kerekjarto—Fifty Miles from Broadway—Carter & Cornish—Edna Aug & Co.—Allman & Harvey.

PITTSBURGH, PA.

Davis—Four Phillips—Swor & Conroy—Bailey & Cowan—Harriet & Helen Scholder—Walter C. Kelly—Alyn Mann & Co.

PORTLAND, ME.

Keith's—Oliver & Olp—Marino & Martin—Daly & Berlew—Ray & Emma Dean—Peronne & Oliver—Kay, Hamlin & Kay.

ROCHESTER, N. Y.

Temple—Rich Hayes—Miller & Capman—Franklin Charles—The Creightons—Phenomenal Players—Creole Fashion Plate—Bevan & Flint—Spoor & Parsons.

SYRACUSE, N. Y.

Keith's—Golden Gate Trio—McKay & Ardine—Thos. E. Shea & Co.—Three Lordens—Jack Norton & Co.—Frances.

TORONTO, ONT.

Shea's—Venita Gould—Burke & Durkin—Rockwell & Fox—Plaza Entertainers—D. D. H.?—Bader Lavelle Co.

WASHINGTON, D. C.

Keith's—Ruby Norton—Jack Norworth—Paradis Band—Vincent O'Donnell.

ORPHEUM CIRCUIT

Week of April 22, 1923

CHICAGO, ILL.

Palace—Valeska Suratt—Patricola—Langdons—Seattle Harmony Kings—Myers & Hanford—Pietro—Perez & Marguerite—Johnson & Baker.

State Lake—Frances Williams & Vanesili—Gus Fowler—Schwartz & Clifford—Berzac's Circus—M. & P. Miller—Valand Gamble.

DENVER, COLO.

Orpheum—Max & Moritz—Cansinos—Whitefield & Ireland—Howard & Clark—Bert Howard—Richard Keane—Love Sisters—Ford Dancers—Lloyd Nevado.

DES MOINES, IOWA

Orpheum—Pierce & Ryan—Cressy & Dayne—Crystal Bennett—Frances Williams & Vanesili—Farnell & Florence.

KANSAS CITY, MO.

Main Street—Gautier's Bricklayers—Johnny Burke—Mosconi Family—Rice & Werner—Chief Caupolican.

LOS ANGELES, CAL.

Orpheum—Land of Fantasy—Smith & Barker—Moore & Kendall—Gene Greene—Rainbows Eng—Whiting & Burt—Karl Emmy's Pets.

Hill Street—Houdini—Lew Brice—Jean Adair—Adler & Ross—Royal Sidneys—Frances Kennedy.

MILWAUKEE, WIS.

Palace—Fanny Brice—Whitman's Cafe De Paris Band—Stan Stanley—Les Kellors—Milt Collins.

MINNEAPOLIS, MINN.

Hennepin—Roy La Pearl—Jessie Busley—Irene Franklin—Snow, Columbus & Hoctor—Lucas & Inez—Joe Cook—Alexanders & J. Smith.

OAKLAND, CAL.

Orpheum—Haru Onuki—Dance Creations—F. & T. Sabini—White Bros.—Don Valerio Trio—Felix Adler & Ross.

OMAHA, NEB.

Orpheum—Aerial Valentines—Dotson—Owen McGivney—Zelaya—Renee Roberts—Bert & Betty Wheeler—Wm. & Joe Mandel.

PORTLAND, ME.

Orpheum—Aunt Jemima—Walton & Brant—Dance Fantasy—Ernest Hiatt—Snell & Vernon—Leon Vavara—Ames & Winthrop.

SACRAMENTO AND FRESNO

Orpheum—Four Camerons—Hal Skelley—Sargent & Marvin—Farrell Taylor Trio—Wright & Dietrich—Wilbur & Adams—Cummins & White.

ST. LOUIS, MO.

Orpheum—Mrs. R. Valentino—Frank Farnum & Band—Dr. Thompson—Will Mahoney—Signor Friscoe—Yap Hankers—Foley & La Tour.

SAN FRANCISCO, CAL.

Orpheum—Yarmark—Flanigan & Morrison—Bronson & Baldwin—DeMarcos & Sheik Band—Glanville & Sanders—Clara Howard—Althea Lucas—Joe Rolley & Lee Laird.

Golden Gate—Gibson & Connelli—Bravo Michelino & Truj.—Jack Benny—Mignon Kokin—H. B. Walthall—Flanders & Butler.

SEATTLE, WASH.

Orpheum—Mitty & Tillio—Charles Irwin—Ja Da Three—Toto—Morris & Campbell—McDonald Three—Sylvester Family—Lelands.

SIOUX CITY, IOWA

Orpheum—Davis & Darnell—Stars of Yesterday—Carl Francis & Claire—"Birds of Paradise" (Chalfonne Sisters)—Lucas & Inez.

VANCOUVER, B. C.

Orpheum—Frank McIntyre—Maye & Eberle—Toney & Norman—Sylvia Clark—Bobby McLean—Three White Kuhns—Gordon & Rica.

WINNIPEG, MAN.

Orpheum—Blossom Seeley & Co.—Clayton & Edwards—Fireside Reveries—J. & E. Connelly—Boreo—Frank Whitman—Skatelles.

PANTAGES CIRCUIT

Week of April 23, 1923

WINNIPEG, MAN.

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

REGINA AND SASKATOON

Laura DeVine—Early & Laight—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

TRAVEL

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

SPOKANE, WASH.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

SEATTLE, WASH.

"Whirl of the World."

VANCOUVER, B. C.

Phil. La Tuska—Mack & Castleton—Olga Mishka Co.—Charbot Tortoni Co.—Walter Weems—Sir Sheiks of Araby.

BELLINGHAM, WASH.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

TACOMA, WASH.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

PORTLAND, ORE.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

TRAVEL

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

SAN FRANCISCO, CAL.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

OAKLAND, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

LOS ANGELES, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

SAN DIEGO, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

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JEWELERS

33 WEST 46TH STREET NEW YORK

LONG BEACH, CAL.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

SALT LAKE CITY, UTAH

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

OGDEN, UTAH

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

DENVER, COLO.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

COLORADO SPRINGS AND PUEBLO

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

OMAHA, NEB.

L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero—Betty & Lou Hart—Major Rhodes.

KANSAS CITY, MO.

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

MEMPHIS, TENN.

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brower—Canadian Vet. Band.

F. F. PROCTOR

Week of April 16, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Claude & Marion—Mollie Fuller Co.—Bernard & Gary.

23d St. (Second Half)—Young & Wheeler—Morgan Wooley Co.—Bradale Natalie—Lee & Cranston—Choy Ling Troupe.

58th St. (Second Half)—Crawford & Broderick—Frank Mayne Co.—Carl & Brey—Cook Clifford & Club Orchestra—Duncould, Dixon & Graydon—Lydia Barry.

125th St. (Second Half)—Barry & Wolfords—Reilly & Walters—Valdare Co.—Clayton & Drew Players—Donovan & Lee.

(Continued on page 26)

Wanted—High Class Instrumental and Singing and big Musical Acts, also Musical Tabs, Dramatic Stock Companies, Ed. Lang.

ED. LANG

TRI-STATE AGENCY, 419 Bessemer Bldg., Pittsburgh, Pa.

Standard Vaudeville Acts and Musical Tab Companies Known to me Write or Wire — Prepaid.

CIRCUS

SELLS-FLOTO CIRCUS HITS

CHICAGO, April 14.—The sixteen-day engagement of the Sells-Floto Circus at the Coliseum promises to be the most successful that that show has ever known in Chicago. The business for the first week is far in advance of the first week of last spring when the engagement began on April 8 as compared to April 7 this year. The show, as a whole, is better circus entertainment than has ever been offered under the Sells-Floto banner and a statement which will be of wide interest is that the circus as it is now being seen at the Coliseum will go on the road intact.

The big features of the performance this season are Joe Hodgini, clown rider, whose comedy stunts in connection with a riding act are emphasized; Erma Hubbell Ward, who is breaking all records for revolutions high in the air displaying physical endurance; The Great Shubert, who does feats of contortion while swinging to and fro at the top of the enclosure; Fred Collier's twelve liberty horses, who perform in the middle ring; Mayme Ward, who does a double somersault in connection with the two big acts of the Flying Wards, which bring the circus proper to a close and the clowning of Freddie Biggs, who dons female attire and provides lots of amusement for early comers by seeking out men on the way to their seats and requesting that they tie "her" shoe.

The arrangement of the circus performance is admirable and reflects great credit on Fred Ledgett, equestrian director. The most notable innovation is having prima donnas sing in two or three of the displays, especially in connection with the opening spectacle, which is called "A Night in Persia." There are various displays which follow the usual routine but several of them stand out either for the high class of the acts presented or for the numerous acts which compose the display. The horse feature of the circus this year is especially worthy of praise. There are many horse and pony displays in addition to the riding acts offered by the Joe Hodgini troupe, the Albert Hodgini troup and The Hobsons. These three acts present Indian numbers in connection with Buffalo Bill's Wild West, which is consolidated with the Sells-Floto circus. The high school display is exceptionally good and the fox hunt which ends with leaping horses is quite a novelty. One of the horses performs a broad jump over the backs of two other equines.

Erma Ward, who performs the physical endurance stunt which is one of the features of the show, did 201 revolutions last Friday night, which is the world's record. She did 127 revolutions on the opening night, but last Friday set out to break her own record on account of the presence of newspaper writers.

There is no principal clown in the Sells-Floto show this year but Harry La Pearl, formerly with the Barnum and Bailey show, is in the list of "Joeys" and he and Mrs. La Pearl do his clebrated long shoe dance from stages one and two at one point in the performance. Another clown stunt offered with nothing else going on is the clown band led by Art Borella.

CAR MINSTRELS OPENS

William Campbell, late of Campbell-Bailey-Hutchinson Circus, opened his New Orleans Minstrel Co. last Saturday at Tarboro, N. C. The Show is carried by its own Railroad Cars and will travel north.

SELLS-FLOTO PRESS MEN

Frank Braden and Bob Hickey are now in Chicago doing the press work for the Sells-Floto Circus.

"LOUISVILLE LOU"

"No More Conscience Than a Snake Has Hips"

CUBAN MANAGERS IN N. Y.

Santos and Artiegus, the Cuban Circus Managers, are now in New York on a visit to their New York representative, Charles L. Sasse. Mr. Santos returned some time ago after a tour of South America with one of their Shows and it is the first time that Mr. Santos has had an opportunity to visit New York for five years. Messrs. Santos and Artiegus will visit most of the Circuses in the States before returning to their headquarters at Havana, Cuba.

CIRCUS OWNER SUED

Suit has been filed in the Supreme Court against John Ringling, the circus man, for the recovery of $5,000 by Henry J. Gielow, Inc., who charge they prepared plans and specifications and supervised the construction of the circus owner's houseboat Zalophus for which they have not been paid. Ringling was served by mail with the papers in the case upon the order of Supreme Court Justice Newberger.

CAMPBELL CIRCUS OPENS

John Barry, Manager of Campbell Bros. Trained Wild Animal Circus is at Winter Quarters, New Egypt, N. J., getting the Show in shape for the opening. This will be Mr. Barry's second season as manager of the Show and with the past, which was very successful, Mgr. Barry has added many new novelties for this coming season.

BABY ELEPHANT DIES

Charles Wier, manager of Charles Wier Trained Wild Animals, lost one of the three Baby Elephants he recently purchased from heart disease and has bought another small elephant to take its place. The Elephants are being broken to do several acts by William (Bill) Emery.

LEGETTE WITH SELLS-FLOTO

Fred Legette, who has been Equestrian Director of the Hagenbeck-Wallace Circus has been transferred to the Sells-Floto Circus to direct it, in place of William Wells, who recently resigned. George Connors will take Mr. Legette's place on the Hagenbeck-Wallace Circus.

FLEMING IN N. Y.

William C. Fleming, General Agent of the John W. Moore Indoor Circus, was in New York last week and left for the central west on business. Mr. Fleming is thinking seriously of adding the new Show attraction (1T) to one of the two shows, or both.

WOOD CHOPPERS BOOKED

The Australian Wood Choppers, who have been playing vaudeville this past winter and just completed their final engagement for this time, leave New York this week to join the Hagenbeck-Wallace Circus which opens at Louisville, Ky., Apr. 28th.

SPARK'S BUSINESS GOOD

Tony W. Ballinger, Agent of the Sparks World's Famous Circus, was in New York last week on business and reports that despite the cold weather in the territory they are now playing that business is very good.

WELLS PREPARING ACT

William Wells, for the past several years Equestrian Director, is now at the Gentry Bros. Quarters, breaking in dogs and ponies for vaudeville.

ROUTES

Ringling Brothers-Barnum and Bailey, Combined—Madison Square Garden, New York City, March 24-indefinite.
Barnes, Al. G.—Camden, Ark., April 12; Pine Bluff, 13; Hot Springs, 14.
Sells-Floto—Coliseum, Chicago, April 7-22.
Main, Walter L. & Andrew Downie Show Combined—Beekley, W. Va., April 11; Charleston, 12; Huntington, 13; Parkersburg, 14; Clarksburg, 16; Grafton, 17; Weston, 18; Fairmount, 19; Wheeling, 20; East Liverpool, O., 21.

OUTDOOR EXPOSITIONS

CLEANING UP THE SHOWS

CHICAGO, April 16. — The campaign started several weeks ago to eliminate vice and gambling from the outdoor show business is being accomplished with remarkable speed, according to Thomas J. Johnson, general counsel of the showmen's organization, of which he is also the supreme dictator. All must comply with the standard set by the committee or be eliminated. This applies to both members and non-members of the showmen's legislative committee which is sponsoring the campaign.

Objectional features of shows are barred in a platform decided upon by the committee. Some of these include Hawaiian dancers, gypsies, shows exclusively for men, all games where money is given as prizes or where prizes may be exchanged for money, and all immoral and indecent and suggestive acts.

Each showman is asked to sign a pledge abiding by the committee's ruling and platform, and the names of the members of the committee now include more than two-thirds of the showmen of the country, and copies of the platform are being sent to municipal officials of all the cities of the country and all violations are expected to be reported.

"Whenever a man is found to be conducting an objectionable show, we will first ask him to stop it or eliminate the objectionable feature," said Mr. Johnson. "If this does not have the desired effect, we will appeal to local authorities. If that fails, we will put the entire story in the newspapers. I think that will be effective.

"We will also send a list of members and the platform on which they pledge to operate, to more than 40,000 lodges, societies and other organizations in the country, recommending them as men who conduct clean, decent shows.

"A grievance committee will sit in judgment upon any member found violating the platform, and this committee shall decide upon the punishment and whether he shall be allowed to re-enter the organization."

BARNES IS NIPMUC MANAGER

MILFORD, Mass. April 14.—The Lake Nipmuc Park will be operated this Summer by the Lake Nipmuc Park Company. D. H. Barnes will manage the park.

The Milford and Uxbridge Street Railway Company have been operating this park in past seasons.

ARMSTRONG HAS TWO RIDES

Charles Armstrong will open his two permanent Caterpillar Rides at Coney Island, N. Y., next Sunday. One is located on the Bowery and the other on the Boardwalk and he will also open his old ride Over the Falls which he has operated for the last few years.

CORDELLI IN BUFFALO

Louis Cordelli, who has been at Evans and Gordon quarters at Coney Island, building "Walk Through Shows," has left for Buffalo, N. Y., to arrange for shipping his new Caterpillar Ride that he has booked with the World at Home Shows which opens at Alexandria, Va., April 21.

MEATH BACK FROM FLORIDA

William Meath is back again in New York from Florida, where he spent the winter. Mr. Meath had a Snake Show and has not as yet booked his outfit for the coming season.

B. & O. CLERK DIES

J. H. Graham, who was chief clerk of the Freight Department of the B. & O. R. R. at Baltimore, Md., and who handled all of the Circus and Exposition Show moves over that line, died suddenly last week.

BLOCK BAZAAR OPENING

The Bloch Bazaar Co. will open the season of 1923 at Little Ferry, N. J. April 21. Morris Mersor will be the manager.

WOODLAWN PARK OPENS MAY 12

TRENTON, N. J., April 16.—Woodlawn Park in this city will open its season May 12. A big swimming pool and natatorium has been put in this Spring. The management will feature vocal and instrumental programs this year.

The opening week Winkler's Concert Band featuring Miriam Steelman, dramatic soprano, and Lester M. Mayer, boy soprano, will be the principal attractions.

Opening the week of May 19, Mayer's Sympathy Orchestra and the "Girl in Red" and her Diving Horse, making a forty-foot plunge without saddle or bridle, will be the attractions. They are booked for two weeks.

Elizabeth Roderic, the girl with a golden voice, and Martin and Gennett in a comedy novelty acrobatic act are booked June 4 to 10.

Edna Joyce, known as the song bird of the Navy, will appear June 11 to 15.

Creatore and his band will open July 4 for one week.

Dare Devil Oliver, the world's highest diver, diving 104 feet into 54 inches of water, will appear week of June 25.

Billy Hale has been appointed in charge of publicity department at the park. He will open May 19.

ATTRACTION CO. BACK FROM S. A.

Coney Island Attraction Co. of New York has just returned from Colombo, S. A. to New York after a winter tour through three Latin-American republics in South America. Mr. Witt, manager, reported the Show enjoyed a very successful financial season and that both newspapers and magazines spoke very highly of the attractions. The Show will be put in shape at once to open the season here about the first week in May, in northern New Jersey.

LA BELLE BACK IN NEW YORK

Captain LaBelle was at Luna Park, Miami, this winter, with his Arctic Exhibition and his team of esquimo dogs. He is now back in New York, having his hand treated for blood poison. It was necessary to amputate one of the fingers to save his hand.

BLEI WITH RILEY SHOWS

Felix Blei, who was to have taken out an Exposition Show this season with Morris Lagg, under the title of the Knickerbocker Exposition Shows, has sold his interest to his partner and joined the Matthew J. Riley Shows as general agent.

NORTH IN NEW YORK

Tom North, of Max Sennett's New York office, was a visitor in Chicago last week, calling on his old friends in the Sells-Floto circus.

PATRICK IS BEACON SHOW MGR.

B. F. Patrick will again be manager of the M. Pohill's Beacon Shows, which opens in Buffalo, N. Y., and his partner, Leo. Bistany, will look out after the advance. The show will make a tour through Canada.

NEW SHOW OPENING

A new Exposition Show known as the New England States Exposition with Harry E. Eddles, will begin their route through New England at Lowell, Mass. Apr. 28.

GOLDEN BOOKING SHOWS

Duke Golden, general agent of the world at Home Shows, is now in New York making arrangements for his Show to play for several weeks near the big city.

METZ & BOHM AT THE FALK

Teddy Metz and J. Bohm will leave New York this week for Niagara Falls, N. Y., with their rides to open with the Knickerbocker Exposition Shows, which will open in that city Friday, April 27.

SAFE DEPOSIT VAULTS

RENTALS $5 PER YEAR AND UP

Open 9 A. M. to 10 P. M.

CHELSEA EXCHANGE BANK

Broadway and Seventh Ave., at Forty-eighth St., New York

SANDY BEACH OPENS

FALL RIVER, Mass., April 16.—The Sandy Beach Amusement Park, owned by A. V. Dubois, will open for the season on April 19, running until October 1, under the management of C. O. Dubois with a full list of attractions.

All of the operators and managers of the various concessions and attractions are well known in the show business and include: R. L. Christie, manager of restaurant; John Ashton, operator of coaster; Edward Diseli, carousel; Louis Du Pont, whip; A. Mella, circle swing; John Riley, Ferris houses; Hattie Holmes, manager of bath pavillion, and others. Many new attractions are being opened also, and a prosperous season is anticipated.

KRAUSE SHOWS OPEN IN JUNE

Bennie Krause, of the Krause Greater Shows which had a successful tour of Porto Rico this past winter, will open about the first of June in the Park at San Juan, owned by the Porto Rico Electric Co. and play their all summer and again tour the Island this coming winter. Mr. Krause is now in New York organizing a show that will play in and around New York City this coming season. Mrs. Bennie Krause who is now in New York will go to Porto Rico to look after the Park.

REINHART ARRIVES

Morris Gest will, this week, confer with Herman Reinhart, the German producer, who arrived here on Tuesday, regarding the production of "The Miracle," a spectacular production at Madison Square Garden early in June. Reinhart produced this spectacle in Berlin, Vienna and other European cities using a cast of more than 1,000 people. Gest expects to use a similar sized cast for the New York production and in case it meets with favor here, it will be presented in Chicago at the Coliseum prior to the Yuletide holidays.

BENNETT FOR "CHIVALRY"

Richard Bennett was engaged by Joseph E. Shea to be co-starred with Irene Fenwick in Wm. J. Hurlbut's new play "Chivalry," which will have its initial production at the Apollo Theatre, Atlantic City, on May 7.

MAIN AGENT IN N. Y.

F. J. Frink, General Agent of the Walter L. Main Circus, was in New York last week. Mr. Frink was not in a position to say whether or not his Show would play around New York this season.

PRESCOTT IS CAMPBELL BROS. MGR.

Frank Prescott will again be the General Agent of the Campbell Bros. Trained Wild Animal Circus; the Show will open April 28, in New Jersey.

BLACK WITH SELLS-FLOTO

George Black, who has been in Florida on business most of the past winter, will leave New York shortly for Chicago to join the Sells-Floto Circus and will again be the legal adjuster of the Circus.

"LOUISVILLE LOU"
Sister of "Lovin' Sam"

WHY THE NEW THEATRE FAILED

The Theatre Guild in the endeavor to sell $500,000 bonds for the purpose of erecting a theatre owned and operated by the Guild last week disposed of $300,000 in bonds and expect to get rid of the balance by the end of this month.

Copies of a speech made by Otto H. Kahn at a recent meeting are being circulated among the Guild workers. The speech, in part, follows:

"No theatre began under more auspicious circumstances than did the New Theatre." No theatre ever had more substantial sponsorship. No theatre ever had a more beautiful home than what is known as the Century Theatre today. But the New Theatre failed because we built our trust in brick and mortar instead of faith and spirit.

"First the gallery left us. We became known as a rich man's plaything. Then the balcony deserted us. Then blocks of seats in the orchestra remained empty during productions. Then owners of boxes had trouble in keeping them filled. Poor relations became much in evidence and then the poor relations struck.

"And so the New Theatre failed.

"The Theatre Guild began in just the opposite manner. In the beginning its combined capital was $600. It didn't have a theatre or players or customs or scenery but it did have a wealth of faith and enthusiasm. It believed that not only was there a public in New York which had the ability to discriminate between plays presented for profit alone and plays presented because of their artistic merit, but that same public would actually do so. That was the original idea of the Guild. And the past four years have shown that that idea was sound."

BERT WILLIAMS BOOK READY

The Bert Williams Foundation, an organization started by the deceased comedian to further artistic development, will receive its first impetus from the sale of a book telling of the life of Bert Williams. David Belasco has written the preface, entitled "Rosemary" and many other personal friends of Bert Williams have contributed interesting recollections of personal incidents in the life of the actor. Heywood Broun, Ring Lardner, George M. Cohan, Percy Hammond, E. F. Albee, Nellie Revell, Ada Patterson, Leon Errol, Bide Dudley, Mabel Rowland, Dr. Frank Crane, Jack Lait, W. C. Fields, George LeMaire and Amy Leslie are among the contributors to the book which was compiled and edited by Mable Rowland.

Charles W. Anderson, A. Baldwin Sloane, Will Vodery and several others will carry out the late comedian's wishes and take charge of the Foundation. All profits from the sale of the book will go towards the foundation, which is not endowed, Williams having died without making any provision for it in his will.

MOSCOW ART CO. RETURNING

The Moscow Art Theatre will return to New York on May 21 and give a week of farewell performances prior to sailing for home on June 2. Morris Gest decided on Monday to have them return to New York at the end of their Boston engagement on May 18 and have them appear at a Broadway theatre the week prior to sailing. Gest expects to get a 42nd Street Theatre, probably the Lyric for that engagement.

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PLUGGING and BOOSTING THEIR OWN SONGS HIT AFTER HIT! YOU COULDN'T STOP THEM

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THAT'S WHY THOUSANDS OF MUSICIANS AND PERFORMERS ARE FOR IT.

THAT'S WHY SUCH GREAT NUMBERS ARE ALREADY SHARE HOLDERS.

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CO-OPERATION

Today every musician has the opportunity of joining hands with L. Wolfe Gilbert, one of America's foremost song writers. Mr. Gilbert has written scores of the biggest song hits this country has ever known. He is the directing factor in this established publishing corporation and associated with him are: Mr. Thos. J. Geraghty (Supervising Dir. of Famous Players-Lasky Corp.), Vice Pres. Mr. J. Diamond (Pres. Yale Taxi Corp.), Chairman Board of Directors. Mr. Gilbert supervises all numbers for publication. If you have a song that looks likely, he will give you a hearing. There will be no favorites in this company. *Above all things* there will be thousands and thousands of musicians all over the country interested in *their own publishing company*, plugging *their own firm's hits*, for all they are worth. It's the most constructive plan in the history of the music business.

You can become a share holder on the following basis:

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Address .....
City .....
Business .....
Phone No. .....

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A GREAT TAB WILL MAKE MORE MONEY THAN A BROADWAY SHOW.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Colonial, Cleveland, 16-21 (close).
Big Jamboree—Empire, Brooklyn, 16-21 (close).
Billy Watson Beef Trust—Binghamton, 18; Utica, 19-21; Yorkville, New York, 23-28.
Bon Tons—Casino, Boston, 16-21; Columbia, New York, 23-28.
Broadway Brevities—Gayety, Washington, 16-21; Gayety, Pittsburg, 23-28.
Broadway Flappers—Empire, Toledo, 16-21.
Bowery Burlesquers—Columbia, Chicago, 16-21; Star and Garter, Chicago, 23-28.
Bubble Bubble—Columbia, New York, 16-21; Empire, Brooklyn, 23-28.
Chuckles of 1923—Star and Garter, Chicago, 16-21; Gayety, Detroit, 23-28.
Dave Marion's Own Show—Gayety, Pittsburgh, 16-21; Colonial, Cleveland, 23-28 (close).
Flashlights of 1923—Empire, Providence, 16-21; Casino, Boston, 23-28.
Follies of the Day—Palace, Baltimore, 16-21; Gayety, Washington, 23-28.
Giggles—Gayety, Montreal, Can., 16-21; Gayety, Boston, 23-28.
Greenwich Village Review—Orpheum, Paterson, 16-21; Hurtig & Seamon's, New York, 23-28.
Hello Good Times—Gayety, Kansas City, 16-21 (close).
Hippity Hop—Hurtig & Seamon's, New York, 16-21; Empire, Providence, 23-28.
Jimmy Cooper's Beauty Review—Open 16-21; Casino, Brooklyn, 23-28.
Keep Smiling—Gayety, Buffalo, 16-21 (close).
Knick Knacks—Olympic, Cincinnati, 16-21; Open 23-28; Gayety, St. Louis, 30, May 5.
Let's Go—Yorkville, New York, 16-21; Casino, Philadelphia, 23-28.
Maids of America—Gayety, St. Louis, 16-21; Gayety, Kansas City, 23-28 (close).
Mimic World—Casino, Philadelphia, 16-21; Palace, Baltimore, 23-28.
Mollie Williams' show—Open 16-21; Gayety, St. Louis, 23-28 (close).
Radio Girls—Casino, Brooklyn, 16-21; Empire, Newark, 23-28.
Rockets—Lyric, Dayton, 16-21; Olympic, Cincinnati, 23-28.
Step On It—Gayety, Boston, 16-21; Miner's Bronx, New York, 23-28.
"Sliding" Billy Watson, Fun Show—Empire, Toronto, 16-21; Gayety, Buffalo, 23-28 (close).
Social Maids—Empress, Chicago, 16-21; Empire, Toledo, 23-28.
Talk of the Town—Gayety, Milwaukee, 16-21; Columbia, Chicago, 23-28.
Wine, Women and Song—Empire, Newark, 16-21; Orpheum, Paterson, 23-28.
Youthful Follies—Hurtig & Seamon's, New York, 16-21.

MUTUAL CIRCUIT

Band Box Review—Majestic, Wilkes-Barre, 16-21.
Flappers of 1923—Empire, Hoboken, 16-21.
French Models—Olympic, New York, 16-21.
Girls-a-la-Carte—Open 16-21.
Girls From Follies—Garden, Buffalo, 16-21.
Hello Jake Girls—Star, Brooklyn, 16-21.
Jazz Time Revue—Lyric, Newark, 16-21.
Laffen Three 1923—Gayety, Brooklyn, 1621.
Midnite Maidens—Howard, Boston, 16-21.
Miss N. Y. Jr.—Majestic, Albany, 16-21.
Pat White Big Shows—Majestic, Scranton, 16-21.
Round the Town—Broadway, Indianapolis, 16-21.
Step Along—Gayety, Louisville, 16-21.

"SCANDALS" CLOSING

George White's "Scandals" will wind up its run at the Illinois Theatre, Chicago, on Saturday night. White and company will proceed to New York, where White will busy himself with the preparations of the new edition of the annual revue. The book of the new piece will be by White and Andy Rice, while George Gershwin will again oblige with the score. Among those tentatively engaged for the new production are Gallagher and Shean, Tom Patricola and Harietta Towne.

KITTY CARMAN IN ACT

Kitty Carman, soubrette of the "Mimic World," will open in vaudeville at the close of her burlesque season at the Gayety, Washington, in two weeks. She will do an act with Al Wilson, formerly of the team of Hibbart and Wilson. The act will be known as Carman and Wilson and will open on the Loew Time in New York. They will be seen in an act now being written by Eddie Hunter.

NEW MARY RINEHART PLAY

Wagenhals and Kemper have accepted a new play, entitled "The Breaking Point," from Mary Roberts Rinehart author of "The Bat." The new play will be cast and put into rehearsal early in May and will have a preliminary tryout early in June. In case the show comes up to expectations it will be given a New York premiere early in the Fall.

MEETINGS POSTPONED

There will be no meetings between the committees representing the Producing Manager's Association and the Actors' Equity Association to confer regarding the extension of the 1919 agreement made between the two organizations. This week's meeting which was to have been held Monday was postponed due to the fact that Augustus Thomas, executive secretary of the Managers' body is in Washington, D. C., supervising the production of "As You Like It" at Poli's Theatre. A meeting will probably be held the middle of next week at the Managers' headquarters.

MORRIS ACTS IN FILM HOUSES

William Morris is making a feature of booking individual stars and feature attractions in the larger motion picture theatres and dance halls. This week he booked Frances White to appear at McVickers Theatre, Chicago, for $2,500 and for the following two weeks she will appear at the Rainbow Gardens, Chicago, at the same salary. Mr. Morris has also booked the Courtney Sisters with a quartet of musicians to appear at McVickers Theatre for two weeks beginning May 14 at a salary of $1,850 a week.

"CAT AND CANARY" TOURING

The original company of "The Cat and Canary," which played at the National Theatre, New York, and then went on tour will close its season in Philadelphia on Saturday night. It will go on tour intact again late in August playing the principal cities of the East.

REVISING "MRS PEPP"

The proposed metropolitan production of Marie Cahill in "Alias Mrs. Pepp," which was to have been made by Daniel V. Arthur in association with Richard Herndon, has been sidetracked until Autumn. Miss Cahill appeared in the piece for several weeks on the road and received sufficient encouragement to warrant its being brought in. However, the piece required considerable revision and this perhaps, prompted its delayal until the Fall.

LESTER TAB SHOW OPENING

Eddie Lester, former manager of Hurtig and Seamon's shows and Billy Purl, late of the Asher Theatre, Chicago, are rehearsing a big tab show of twenty-two people, which will open at the Garrick Theatre, Wilmington, Del., April 23, for a run of six weeks.

THE WILSONS SIGNED

Sim Williams signed Bobby and Emma Wilson again for next season for his "Radio Girls" on the Columbia Circuit. This team signed contracts last week while they were playing the Columbia Theatre, New York.

HOWARD FOR "VILLAGE FOLLIES"

Tom Howard, well known burlesque comedian, who last season was with the Minsky Stock burlesque at the Park Theatre will next season be seen with the new "Greenwich Village Follies" show. Howard is at present doing a two act on the Keith time billed as Howard and Lyons.

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JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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"LOUISVILLE LOU"
(THAT VAMPIN' LADY)

"And no more Conscience than a snake has hips" by JACK YELLEN & MILTON AGER

She's a great gal boys!—Give these lyrics the O.O.—And what a tune!!

CHORUS

They call the lady Louisville Lou.
O, what that vampire baby can do!
She is the most heart breakinest—shimmie shakinest,
That the world ever knew.
She's got the kind of lovin' that holds 'em.
Big black eyes and she rolls 'em.
Hot lips—that are pips!
And no more conscience than a snake has hips!
And when she struts her feathers and plumes
The porters drop their mops and their brooms
You ought to see them trailin' her, inhalin' her perfumes!
And even old Black Joes who are old and weak
Hang around and want to be her sheik;
So brother, here's my warnin' to you:
Keep far away from Louisville Lou!

DON'T WAIT-LEARN IT NOW
AND JUST TRY IT OUT!

"LOUISVILLE LOU"

Folks, you've heard of scandalous vamps;
History is full of love-makin' champs.
But if you crave a brand new thrill,
Come and meet the vamp of Louisville.
She's a gal who's nobody's fool;
Until you're vamped by this brunette,
Brother, you ain't had no vampin' yet!

YES! IT'S EVEN BETTER
THAN 'LOVIN' SAM'

SECOND CHORUS

They call the lady Louisville Lou;
O, what that vampin' baby can do!
She is the most heart breakinest—shimmie shakinest
That the world ever knew.
She's got a wicked form, and she shows it.
She's hot stuff—and she knows it!
What pep!—Does she step?
That's what she don't do nothin' else excep'!
And when she struts her feathers and plumes
The porters drop their mops and their brooms
You ought to see them trailin' her, inhalin' her perfumes!
Ain't nothing she don't know 'bout the vampin' trade
She was Peggy Joyce's cullud maid;
So brother, here's my warnin' to you:
Just keep away from Louisville Lou.

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BIG JAMBOREE
Next Week—BUBBLE BUBBLE

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Hello Jake Girls
Next Week—FRENCH MODELS

Gayety Theatre Throop Ave. & Broadway
LAFFIN THRU
Next Week—FLAPPERS OF 1923

WHITEMAN BAN LIFTED

Following the numerous protests filed in both this country and England, Paul Whiteman has been allowed to accept engagements outside of the London Hippodrome and opened last week at the Grafton Galleries, one of the most exclusive supper clubs in the West End at the highest salary ever paid a dance orchestra in England. This is regarded as a victory for Whiteman over the British Musicians' Union, which had been seeking to debar him from playing any other but his theatre engagement.

When Whiteman opened in Liverpool with "Brighter London," he was asked to play the hunt ball at the Adelphia Hotel, Liverpool, which he did, 3,000 of England's elite being present and praising the orchestra to the utmost. The orchestra opened with the revue in London on March 28 and two days later, Eddie Sanford, owner of Sergeant Murphy, the American horse that had won a sensational victory, was desirous of giving a party. The Prince of Wales, who was to be a guest, expressed a desire that Whiteman play. The American leader, not wishing to get a reputation for unfair dealing, asked permission of the English union. The London local refused to allow Whiteman to appear, whether the Prince requested it or not. A day or so later, Whiteman was sent for by the American Consul who instructed him that he was at liberty to accept and play any outside engagement permitted by the Minister of Labor, all dance and hotel engagements of the type usually played by Whiteman being included in this category. Sanford gave another party immediately after this ruling was made, Whiteman playing for the dancing.

The Whiteman orchestra was the outstanding feature of the Murry and Wylie Revue, "Brighter London," the orchestra making a tremendous hit. The London Daily Times, England's most conservative newspaper, had this to say of the orchestra:

"There are only two men the thought of whom might reconcile me to forswear my native land and transform myself into "an American citizen." They are Abraham Lincoln and Paul Whiteman. The dead man stands for American freedom, thought and principle. The living one represents modern American tyranny in its most efficient and devastating development. What are we miserable Europeans to-day? We are the slaves of America. She has taken us in thrall not merely by the magic of the dollar, but by her terrible efficiency in everything, especially Jazz. We only live by her permission. Her Jazz has put shackles on our minds as well as on our feet. She jazzes us into cinemas, where her jazzy plays defeat our imaginations. She jazzes the Continent into fourteen points of politics until it resembles the fretful porcupine.

"And Paul Whiteman is the King, the Emperor, the Great Panjandrum, the embodiment of Jazz. He does not conduct his orchestra. He and his band are one. They unite themselves into a diabolical machine made of brass, wood, nickel, and ivory, a monstrous device for taking ragtime prisoner and licking merry hell out of it. They are the strong men of music, the cave men of the band world. And there are fifteen of them, including the leader. They seize on a piece of dance music. They lure it to a beautiful pavilion tent of everchanging colours. They corrupt it into amorous irregularities and eccentricities." ....."The real triumph (of "Brighter London") was reserved for Paul Whiteman and his band. They are invincible."

The Whiteman band is credited with having broken a record of twenty-one years standing. The Hippodrome was erected that length of time ago, and for the first time in twenty-one years the box office receipts reached 683 pounds, the best previous record having been 653 pounds.

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E. L. Gamble, Playwright, East Liverpool, O.

WAGNERIAN OPERA CO. INCORP'D.

The Wagnerian Opera Company was incorporated yesterday, with authorized capital up to $500,000, under the laws of the State of Delaware. George Blumenthal announced that this company will be the successor next season to the organization from Berlin, which gave a recent Wagner festival at the Manhattan and Lexington Theatres, and which is now on a tour comprising Boston, Philadelphia, Baltimore, Pittsburgh, Cleveland and Detroit. Melvin H. Dalberg, who interested several capitalists in the company here, will be General Director of the new corporation, which plans to give an annual season of Wagner in New York.

JESSE JAMES BAND BOOKED

Jesse James' Band of eleven pieces opened last week on the Keith Time at the Greenpoint. The act is under the direction of Harry Rudder.

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VAUDEVILLE BILLS

(Continued from page 21)

ALBANY, N. Y.

(Second Half)—Ruby Raymond Co.—Ring Tangle—Ray & Emma Dean—Johnny Coulon.

ELIZABETH, N. J.

(Second Half)—Wm. Wheeler—Collins, Helley & Valda Co.—Appleton—Choy Ling He Troupe—Colden & Wood.

MT. VERNON, N. Y.

(Second Half)—Awkward Age—Margaret Waldron Co.—Kalem & O'Dare—Van & Schenck.

NEWARK, N. J.

Victor Moore Co.—Lillian Shaw—Geo. Du France—Moran & Mack—Guiran & Marguerite—Billy Shaw Revue—Potter & Gamble.

SCHENECTADY, N. Y.

(Second Half)—Ritter & Knapp—Taylor, Howard & Thom—Bob Albright Co.—Marie & A. Clark—Cliff Nazarro & Band.

TROY, N. Y.

(Second Half)—Winton Bros.—Davis & Wappler—Rolland & Rae—Willie Solar—Ibach's Entertainers.

YONKERS, N. Y.

(Second Half)—Storm—Covaks & Goldner.

POLI CIRCUIT
Week of April 16, 1923

BRIDGEPORT, CONN.

Poli's (Second Half)—Van Cello & Mary—Kane & Dillon—Sully & Houghton—Four Byron Girls—Pagan & Serenaders.

Palace (Second Half)—Van Cello & Mary—Lutes Bros.—Harry Kahne—C. & M. Dunbar—Sparks of Broadway—Genoe & Eleanor.

HARTFORD, CONN.

Palace (Second Half)—Bellis Duo—Marion Gibney—Boggs & Wells—Jungle Bungalow—Block & Dunlop—Rex.

Capitol (Second Half)—Valentine & Bell—Jerome Mann—Tivoli & Leverr—Nash & O'Donnell—Mel Klee—Teddy Claire Entertainers.

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MERIDEN, CONN.

Poli's (Second Half)—Dashington's Animals—Kerr & Ensign—Harry Breen—Rube Welch Revue.

NEW HAVEN, CONN.

Palace (Second Half)—The Vivians—Leon & Dawn—Momi Kalama Co.—Thornton & Squire—T. & B. Healy—Louise Lovely Co.

SCRANTON, PA.

Poli's (Second Half)—Roberts & Demott—Jack Kennedy Co.—Kelso & Demont—Delisle—Tom Kelly.

SPRINGFIELD, MASS.

Palace (Second Half)—Artistic Treat—Murdock & Kennedy—Hall & O'Brien—Frank Bush—Ben Bernie Band.

WATERBURY, CONN.

Palace (Second Half)—Kane's Marionettes—Harmony Four—Edith Taliaferro Co.—Hodge & Lowell—Creations.

WILKES-BARRE, PA.

Poli's (Second Half)—Holland & Fisher—Haig & Lovere—Boyle & Bennett—Married Again—Besser & Irwin—Justa Marshall Revue.

WORCESTER, MASS.

Poli's (Second Half)—Wolf Sisters & Eddy—Wills & Robins—Schaefer, Wayman & Carr—Caledonia Four—50 Miles from Broadway.

B. F. KEITH BOOKING EXCHANGE
Week of April 16, 1923

NEW YORK CITY

Broadway—Paul & Goss—Harry Burns Co.—Thornton, Flynn Co.—Holmes & Louise—Jane & Whalen—Higgins & Bates.

Fordham (Second Half)—Runaway Four—Leedom & Stamper—Claire Vincent Co.—Margaret Taylor.

Jefferson (Second Half)—Harry Ricardo & Band—Flo Brady—Oren & Drew—Morgan & Binder.

Regent (Second Half)—Ferry Corway—Ryan, Weber & Ryan—Irene Ricardo—Luster Bros.—Jerry & Piano Girls—Field's Family Ford.

Franklin (Second Half)—Morgan & Binder—Valodrome Band—Pelle Baker—Australian Woodchoppers—Holland & Dan—LaVino & Bitz.

Hamilton (Second Half)—Torch Bearers—Mignon—Diamonds—Byal & Early—Mlle. Iv Co.—Booth & Nina.

BROOKLYN, N. Y.

Flatbush—Wanka—Bill & Blondy—Paul Decker Co.—Jack Wilson Co.—Gilbert Wells.

Prospect (Second Half)—Indoor Sports—Clinton & Rooney Band—Byal & Earky—Will & G. Ahearn—Freda & Anthony.

Rivera (Second Half)—Belle Baker—Van Horn & Inez—Wilkens & Hughes—Thos. J. Jackson Co.—Furman & Evans—Kelly & Pollock.

Greenpoint (Second Half)—Joe Darcy—Marcus & Burr.

Far Rockaway—Victor Moore Co.—Jack Norwood Co.—Mr. & Mrs. J. Barry—Marc Severn & Cansinos—Kuma Four—Caites Bros.—Flashes.

Henderson's, Coney Island (Second Half)—Fridkin & Rhoda—University Trio—Wells, Virginia & West—Jessie Reed—Thirty Pink Toes.

ALLENTOWN, PA.

Orpheum (Second Half)—Stanley & Elva—Reynolds & White—Chas. Withers Co.—Four Miners.

AMSTERDAM, N. Y.

Rialto (Second Half)—Novelty Perettos—Stephens & Lovejoy—Walters & Walters.

ASBURY PARK, N. J.

Main Street (Second Half)—Boy & Boyer—Bailey & Seed—B. & J. Creighton—Geo. McFarland Co.

AUBURN, N. Y.

Jefferson (Second Half)—Werner Amaros Co.—Harris & Vaughn—Billy Beard—Dance Gambol.

BANGOR, ME.

Bijou (Second Half)—Jack McAuliffe—Eunice Gilman—Wells & Burt—Alexander & Fields—Blanche Sherwood Bros.

BAYONNE, N. J.

(Second Half)—Harry Watkins—A Holland Romance—Jones & Jones—Canton Trio.

BINGHAMTON, N. Y.

(Second Half)—Casa & Lehn—Three Voices—Lloyd & Whitehouse—Dobbs & Watkins—Billy Sharp's Revue—Conn & Hart.

BOSTON, MASS.

Boston—Margot & Francis—Burns & Allen—Dixie Four—Ben Welch—Danny Dugan Co.

Scollay Sq.—Johnson & McIntosh—Doris Duncan—Be Yourself—Sallee & Robles—Anderson & Yvel.

Washington St.—The Le Rays—O'Brien & Josephine—Jane Dillon—Anger & Packer.

BRADFORD, PA.

(Second Half)—Larimer & Hudson—Art Leaming—Conkley & Subers—Sura Rulowa Co.

BROCKTON, MASS.

Strand (Second Half)—Jahr & George—Crane, May & Crane—Master Gabriel—Bowers, Walters & Crooker.

Gordon's (Second Half)—Nakea Japs—Murray & Gerrish—Babies—Joe Browning—Mlle. Modiste Co.

CAMBRIDGE, MASS.

Central Square (Second Half)—Roma Duo—Jean La Crosse—Harry L. Cooper Co.—Elaine & Marshall—Parisian Trio.

CANTON, OHIO

Samsted & Marion—McFarland & Palace—Anderson & Burt—Walmsley & Keating—Lew Wilson—Bostock's Riding School.

CARBONDALE, PA.

Irving (Second Half)—Little Yoshi—Gilbert & Kenny—Fern & Maree—Music Mania.

CHESTER, PA.

Adgement (Second Half)—Three Kirkillos—Frank Work—Clifford Wayne Trio—Lydell & Macy—Gene Oliver Co.

CLARKSBURG, W. VA.

(Second Half)—John R. Van Arnam... Min.

EASTON, PA.

Able Opera House (Second Half)—Weigand Troupe—Howe & Howe—Cook & Oatman—Allman & Harvey—Ben Meroff Co.

ELMIRA, N. Y.

(Second Half)—Kennedy & Kramer—Earl & Matthews—Marc McDermott Co.—Eddie Foyer—Owens Kelly Syncopaters.

FALL RIVER, MASS.

Empire (Second Half)—Ed & Ida Tindell—Patrie & Sullivan—Zabbot & Brooks—Allen & Canfield—London Steppers.

FITCHBURG, MASS.

Cumming's (Second Half)—Gibson & Price—Rhodes & Watson—Lidell & Gibson—Williams & Taylor—The Comebacks.

GLOVERSVILLE, N. Y.

(Second Half)—Loretta—Wardell & La Costa—Plaza Entertainers—Nixon & Sans—Van Baldwin Trio.

GREENSBURG, PA.

(Second Half)—Jim Felix—Maisie La Strange—Creedon & Davis—James J. Morton—Tunes & Steps.

HARRISBURG, PA.

Majestic (Second Half)—Wilbert & Dawson—Around the Corner—Baxley & Porter—Phina Francis Co.

HAVERHILL, MASS.

Colonial (Second Half)—Kenny & Taylor—Ketch & Wilma—Leigh De Lacy Co.—Wilson Bros.—3 Whirlwinds.

HAZELTON, PA.

Feeley's (Second Half)—Van Dyke & Vincie—Claudia Coleman—The Drug Clerk.

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HOLYOKE, MASS.

Chester & Devere—Vernon Stiles—Wyeth & Wynn—Joe Laurie, Jr.

HORNELL, N. Y.

(Second Half)—Youthful Follies—Adams & Thomas—Eddie Stanley Co.

ITHACA, N. Y.

(Second Half)—Sisters Arnette—Barto & Clark—Roxy La Rocca—Ten Days.

JAMESTOWN, N. Y.

(Second Half)—Gardner & Aubrey—Manuel Romain Trio—Dawson Sisters & Co.—The Rozellas—For Pity's Sake.

JERSEY CITY, N. J.

Mills & Chester—Four Cameo Girls—Geo. Nagel—Minstrel Revue—Three Senators—Eduards.

JOHNSTOWN, PA.

(Second Half)—Stillwell & Fraser—Witt & Winters—Syko—Davis & Dane.

LANCASTER, PA.

Colonial (Second Half)—Monroe Bros.—May Wynne—Bryant & Stewart—Pantheon Singers.

LAWRENCE, MASS.

Empire (Second Half)—Kurt & E. Kuehn—Force & Williams—Maker & Redford—Jones & Ray—Four Casting Stars.

LEWISTON, ME.

Music Hall (Second Half)—Wm. Sisto—Eastman & Moore—Ann Suter—Bohn & Bohn.

LONG BRANCH, N. J.

Broadway (Second Half)—Rose & Dell—Princess Nai Tai Tai—Billy Kelly Co.

LYNN, MASS.

Olympia (Second Half)—Sankus & Sylvers—Cahill & Romaine—Elizabeth Price—Sewell Sisters.

McKEESPORT, PA.

(Second Half)—B. A. Rolfe Revue.

MANCHESTER, N. H.

Palace (Second Half)—Alfred Farrell Co.—Melroy Sisters—Elkins, Fay & Elkins—Alman & Howard—Hill & Hull.

MEADVILLE, PA.

(Second Half)—Lottie Atherton—Muriel & Phyllis—Hazel Harrington—Florence Reynolds.

MONTREAL, CAN.

Imperial—Oliver & Olp—Polly & Oz—Perrone & Oliver—Spoor & Parsons—Martino & Martin—Archie & Gertie Falls.

MORRISTOWN, N. J.

Zelda Santley—Foster & Peggy—Royal Gascoynes—Telack & Dean.

NANTICOKE, PA.

State (Second Half)—James & E. James—Nan Traveline—Ergotti & Herman—Young Wang Co.

NEW BEDFORD, MASS.

Olympia (Second Half)—Follis & Leroy—Joe Roberts—Right or Wrong.

NEW BRITAIN, CONN.

(Second Half)—Ann Deahn Co.—O'Neil & Reilly—Wm. Dier.

NEW BRUNSWICK, N. J.

State (Second Half)—Hardy Bros.—Brown & Barrows—Butler & Parker—Burns & Lynn—Bobby Pander Co.

NEW LONDON, CONN.

(Second Half)—Mack & Stanton—Vernon Stiles—Espe & Dutton.

NORTH ADAMS, MASS.

(Second Half)—Lew Rice—Grey & Old Rose—Stevens & Brunelle.

NORWICH, CONN.

(Second Half)—Edouards—Sowers & Steger—Eadie & Ramsden—Nanie Dawn—Fink's Mules.

NORWICH, N. Y.

(Second Half)—Maisie, Helen & Daisy—Mildred Parker.

PASSAIC, N. J.

(Second Half)—McDonald & Oakes—Budds & Golden Serenaders—Eric Phillips.

PATERSON, N. J.

Majestic (Second Half)—Wall Flower—Merrott & Mann—Heron & Gaylord—Montana.

PAWTUCKET, R. I.

(Second Half)—Dore Sisters—Palmer & Huston—Wilbur & Lyke—Jones & Jonson—Ruloffe & Elton.

PHILADELPHIA, PA.

Keystone—Dancing McDonalds—Holden & Harron—Lore Seymour Co.—Barrett & Cuneen—Howard's Revue.

Germantown—La Fleur & Portia—Hightower & Jones—Burke, Barton & Burke—Ruby Norton Co.—Sternard's Midgets.

Wm. Penn (Second Half)—Geo. & Ray Perry—Weber & Ridnor—Lee & Mann—Bubbles.

Grand—Van Cleve & Pete—Walsh & Ellis.

PITTSBURGH, PA.

Victoria—Weston & Young—Loring & Lessing—Harrison Darling—Six Anderson Girls—Johnny Murphy—Frank Work Co.

Sheridan Square (Second Half)—Heath & Sperling—Marion Murray Co.—More, Jane & Karl—Kramer & Griffin.

PITTSFIELD, MASS.

(Second Half)—Downey & Claridge—George Mack—Jarvis & Harrison—Joe Mack & Girls.

PLAINFIELD, N. J.

Plainfield (Second Half)—Tyer & St. Clair—Beaumont Sisters—Meehan & Newman—Eleta Garcia Co.

READING, PA.

Majestic (Second Half)—North & South—Syncopated Seven—Lew Dockstader.

ROCKVILLE CENTER, N. Y.

Will Morris—Correll, Weston & Gardner.

SARATOGA, N. Y.

(Second Half)—Chester & Devere—McDevitt, Kelly & Quinn—Zemater & Smith.

SHENANDOAH, PA.

(Second Half)—Drew & Valle—Jo Jo Dooley—Melody Revue.

SO. NORWALK, CONN.

Stanley & Dorman—Calvin & O'Connor—Doyle & Christie—Royal Purple Girls.

STAMFORD, CONN.

(Second Half)—F. & C. Latour—Clifford & O'Connor—Southern Four—Howard & Lyons—Broadway Chimes.

SYRACUSE, N. Y.

(Second Half)—Elsie Huber—Herbert Denton Co.—Markel & Gay—Farrell & Hatch—Edith Keller & Frisco Serenaders.

TRENTON, N. J.

Capitol (Second Half)—Cliff Jordan—Fields & Fink—Singer's Midgets.

UTICA, N. Y.

Colonial (Second Half)—Russell & Hayes—Kennedy & Davies—Manning & Hall Co.—Frosini.

WATERTOWN, N. Y.

Olympic (Second Half)—Brown & Barrows—Deno Retter—Johnson & Hayes—Mrs. Eva Fay.

WHEELING, W. VA.

(Second Half)—Gilded Cage—Morris & Townes—Nellie V. Nichols—Hawthorne & Cook—Bits of Dance Hits.

WILMINGTON, DEL.

Aldine (Second Half)—Lynch & Zeller—Margaret Ford—Hector & Pals—A Virginia Romance—Jimmy Lucas Co.—Adroit Bros.

YORK, PA.

Opera House (Second Half)—Brent Hayes—Kenny & Hollis—Zeck & Randolph—Newhoff & Phelps—Maurice Diamond Co.

YOUNGSTOWN, O.

(Second Half)—Pot Pourri—Singing Three—Bensee & Baird—Victor Graff—Fairy Tale Follies.

ATLANTA AND BIRMINGHAM

Beege & Queppe—Jack Sidney—Gilfoyle & Lange—W. & M. Rogers—Burt & Holtsworth.

BIRMINGHAM AND ATLANTA

Dixon, Lynch & Cins—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva De Ross & Co.

BATON ROUGE AND SHREVEPORT

Merritt & Coughlin—Bernard & Merritt—Arthur Alexander & Co.—Elm City Four—Longfields.

NEW ORLEANS AND MOBILE

Harry La Marr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman Sisters & Foley.

MOBILE AND NEW ORLEANS

Mang & Snyder—Bobbe & Stark—McCormack & Wallace—Hall & Dexter—Jimmy Joy's Entertainers.

NASHVILLE AND LOUISVILLE

Vee & Tully—Howard & Lewis—Southern Revue—Hanako Japs—Hallen & Day.

LOUISVILLE AND NASHVILLE

Gene Morgan—Sampson & Douglas—Princess Wahletka—Lynn & Thompson—Pisano & Lindauer.

KNOXVILLE AND CHATTANOOGA

Van & Tyson—Dorothy Ramer—Davis & Sandford—Elliott & Latour—Flashes from Songland.

GREENVILLE AND AUGUSTA

Cornell, Leona & Zippy—Combe & Nevins—Robt. Reilly & Co.—Rena Arnold & Co.—Wilfred Dubois.

WEST PALM BEACH AND MIAMI

Frank Wilson—Ray Snow & Norine—Faye & Donnelly—Carlton & Bellew—Dorothy Byton's Revue.

SAVANNAH AND JACKSONVILLE

The McIntyres—Ed Lowry—Hyams & Evans—Shone & Squires—Seven Brown Girls.

JACKSONVILLE AND SAVANNAH

Charles Ledegar—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis Revue.

TAMPA AND LAKELAND

Genaro & Gold—Dixie Hamilton—Hal & Francis—Shriner & Fitzsimmons—Kavanaugh & Everet.

WINSTON-SALEM, N. C.

(Second Half)—McGlynn & Adams—Josef Diskay—Frank Quinn & Co.—Movie Masques.

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RICHMOND AND NORFOLK

Beeman & Grace—Ethel Hopkins—Grace Valentine & Co.—Thornton & King—Casting Campbells.

NORFOLK AND RICHMOND

Brent & Partner—Douglas & Earl—Dooley & Sales—Doree's Celebrities.

CHICAGO KEITH OFFICE
Week of April 22, 1923

CINCINNATI, OHIO

Palace—Dallas Walker—Harry Gilbert—Sylvester & Vance—Johnny Wright Revue—Hill & Cameron—Tango Shoes.

CLEVELAND, OHIO

Read's Hippodrome—Henry Antrim Co.—Jean Middleton—Jas. Thompson—Baggot & Sheldon.

CLINTON, IND.

Capitol (First Half)—Collins & Hill—Bernard & Irma. (Second Half)—Rose O'Hara—Villon Sisters—Hugh Johnson.

CRAWFORDSVILLE, IND.

Strand—Jeanette & Harry Shields—Bernard & Irma.

DAYTON, OHIO

Keith's (First Half)—Mlle. Vanity Co.—Edwards & Beasley. (Second Half)—Knapp & Cornelia—Lynn & Howland.

DETROIT, MICH.

La Salle Garden (First Half)—Knapp & Cornelia—Dainty Marie—Harry Rappi—Frankie Kelsey Co. (Second Half)—La Palarica Trio—Ails & Band—Ails & Pullman—Jack Hanley.

EVANSVILLE, IND.

Strand (First Half)—Neddington & Grant—Hart, Wagner & E.—Haunted Violin—Ethel Parker Boys. (Second Half)—Girl from Toyland—Bender & Armstrong—Rubini Sisters—Morgan & Gates—Visser Trio.

FT. WAYNE, IND.

Palace (First Half)—La Palarica Trio—Allen & Kent—Big City Four. (Second Half)—"Twins."

INDIANAPOLIS, IND.

Palace—Eddy Sisters—Perle Frank—Southland Entertainers—Shannon & Gordon—Lew Cooper.

KOKOMO, IND.

Strand (First Half)—Dailey Bros.—Inez Hanley—Jones & Sylvester—Gene & Mignon. (Second Half)—Collins & Hill—Hart, Wagner & E.—Ethel Parker & Co.—Rose O'Hara.

LEXINGTON, KY.

Ben Ali (First Half)—Mildred Manley—Four Volunteers—Klass, Manning & Klass. (Second Half)—Henry Catalano Co.

LIMA, OHIO

Faurot O. H. (Second Half)—Harry Rappi—Mlle. Vanity—Big City Four—Allen & Kent.

MIDDLETOWN, OHIO

Gordon—Phina & Co.—Mildred Manley.

PADUCAH, KY.

Orpheum (First Half)—Harry Catalano Co.—Walt. Hill Co.—Hoffman & Jessie—Hughie Clark. (Second Half)—Haunted Violin—Mason & Scholl—Allen's Minstrels.

RICHMOND, IND.

Murray (First Half)—Hugh Johnson—Pair of Deuces—Mabel Harper Co.—Australian Axmen. (Second Half)—Weber Girls—Songs & Scenes—Ben Nee One—Maxfield & Golson.

TERRE HAUTE, IND.

Liberty (First Half)—Girl from Toyland—Bender & Armstrong—John Regay Co.—Charles & Frink. (Second Half)—Black & O'Donnell—Al Barnes Co.

WESTERN VAUDEVILLE
Week of April 22, 1923

CHICAGO, ILL.

Majestic—John & Nellie Olms—Ray & Edna Tracy—Johnson Bros. & Johnson—Royal Venetian Five—Jack & Jessie Gibson—McGoods Lenzen Co.

Kedzie (First Half)—Catherine Sinclair & Co.—Middleton & Spellmeyer—Spencer & Williams—Warr's Band. (Second Half)—Broderick, Wynn & Co.—Harry Garland—Raymond Bond & Co.—Les Gellis—Current of Fun.

American (First Half)—Olive & Mack—Rottina & Barett. (Second Half)—Lady Alice's Pets.

Lincoln (First Half)—Lady Alice's Pets—Pert & Sue Kelton—Coulter & Rose—Raymond, Bond & Co.—Bob Murphy. (Second Half)—Argo & Virginia—Roattino & Barrett.

Englewood (First Half)—Ward & Dooley—Billy Miller & Co.—Les Gellis—Hammond's Whiteway Orchestra—Willie Higgie. (Second Half)—Middleton & Spellmeyer.

ABERDEEN, S. D.

Orpheum (April 28 and 29)—Wallace & Clyde—Gordon & Spain—Du Ball & McKenzie—Four Songsters.

BLOOMINGTON, ILL.

Majestic (First Half)—Chamberlain & Earle—Dan Fitch Minstrels. (Second Half)—Chandon Trio—Jack George Duo—Desley Sisters & Co.

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BOONE, IOWA

Lyric—Lubin & Lewis.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Ned Nestor & Co.—Williams & Clark—Stanley Chapman—Four Tamaxis.

FARGO, N. D.

Grand (First Half)—Wallace & Clyde—Du Ball & McKenzie—Four Songsters—Gordon & Spain. (Second Half)—France & Jerome—George & Paul Hickman.

GALESBURG, ILL.

Orpheum (First Half)—Roshier & Muffs—Drapier & Hendrie—Gladys Delmar & Band. (Second Half)—Frank De Voe & Co.—Morton-Jewell Four.

GRAND FORKS, N. D.

Orpheum (Friday and Saturday)—Nixon & Norris.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Cervo & Moro—Mack & Velmar. (Thursday, Friday and Saturday)—Leo Haley—Birds of Paradise.

GREEN BAY, WIS.

Orpheum (Second Half)—Lawton—Evans, Mero & Evans—Bob & Peggy Valentine—Leona Hall's Revue.

JOLIET, ILL.

Orpheum (First Half)—Harpland—Gordon & Day. (Second Half)—Will J. Ward—Favorites of the Past.

JOPLIN, MO.

Electric (First Half)—Sterling & Gold—Tyler & Crolius. (Second Half)—Page, Hack & Mack.

KANSAS CITY, KANS.

Electric (First Half)—Sinclair & Gray—Miller, Packer & Selz. (Second Half)—Moore & Fields.

KANSAS CITY, MO.

Globe (First Half)—Page & Green—Paul Rahn & Co.—Silver, Duval & Kirby—Monte & Lyons—Lund Sisters & Harvey. (Second Half)—Joe Allen—Three Minstrels—Foch Four.

KEOKUK, IOWA

Regent—Ed & May Tenny—Bell Trio.

LA CROSSE, WIS.

Rivoli (First Half)—France & Jerome—George & Paul Hickman.

LEAVENWORTH, KANS.

Orpheum—Joe Allen—Three Minstrels—Bobby Brewster & Co.—Murphy & Clark.

LINCOLN, NEBR.

Liberty (First Half)—Cervo & Moro—Mack & Velmar—Sylvia Dayne & Co. (Second Half)—Trenell Trio—Lubin & Lewis—Rubeville Comedy Four—Richardson Bros. & Cherry.

McALESTER, OKLA.

Busby (April 24 and 25)—Coscia & Verdi—Valentine Vox.

MARSHALLTOWN, IOWA

Casino—Mack & Salle—Hackett & Beach.

MILWAUKEE, WIS.

Majestic—Aeroplane Girls—Dave & Tressie—Alberto—Hager & Goodwin—Revue Resplendent—Lambert & Fish—Girton Girls.

MINNEAPOLIS, MINN.

Seventh St.—Rose & Thorne—Big Jim—Stuart Girls—Johnny's New Car—Frank Farron—La Grasciosa—Tuscano Bros.

NORFOLK, NEBR.

Auditorium (Sunday)—Nixon & Norris—Brady & Mahoney—Sylvia Dane & Co. (Friday and Saturday)—De Lorto & Richards—Billy Miller & Co.

OSHKOSH, WIS.

Grand Opera House—Lawton—Evans, Mero & Evans.

PEORIA, ILL.

Orpheum (First Half)—Yost & Clady—Rodero & Brown—Will J. Ward—Favorites of the Past—Chandon Trio. (Second Half)—O'Connor Sisters—Chamberlain & Earle—Collins & Hart—Eight Blue Devils.

QUINCY, ILL.

Orpheum (First Half)—Frank De Voe & Co.—Morton-Jewell Four. (Second Half)—Roshier & Muffs—Drapier & Hendrie—Gladys Delmar & Band.

RACINE, WIS.

Rialto—Australian Axemen—Leona Hall's Revue—Alexandria—Catherine Sinclair & Co.

ROCKFORD, ILL.

Palace (First Half)—Berg & English—Holliday & Willett—Polly Moran.

ST. JOE, MO.

Electric (First Half)—Levere & Collins—Moore & Fields—Rubeville Comedy Four—Foch Four. (Second Half)—Murphy & Clark—Sylvia Dayne & Co.

ST. LOUIS, MO.

Columbia (First Half)—Mason & Scholl—Martin & Walters—Broderick, Wynn & Co.—O'Neil Sisters & Benson. (Second Half)—Reddington & Grant—Ed & May Tenny—John Regay, Dolores & Co.

Rialto (First Half)—Rubini Sisters—Collins & Hart—Hyams & McIntyre. (Second Half)—Peggy Bremen & Bro.—Fisher & Gilmore—Annabelle.

Grand Opera House—Emry & Eary—O'Connor Girls—Autumn Three—Hughes Musical Duo—Minstrel Monarchs.

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SIOUX CITY, IOWA

Orpheum (First Half)—Davis & Darnell—Stars of Yesterday—Carl Francis & Clair—Birds of Paradise. (Second Half)—Three Melvins—Mack & Velmar—Chas. Wilson.

SOUTH BEND, IND.

Palace (First Half)—The Florenis—Holliday & Willett—Roscoe Ails & Band—Wilson Aubrey Trio. (Second Half)—Ward & Dooley—Hammonds Whiteway Orchestra—Bob Murphy & Willie Higgie.

SPRINGFIELD, ILL.

Majestic (First Half)—Argo & Virginia—Williams & Clark. (Second Half)—Stanley, Doyle & Reno—Gaffney & Walton.

SPRINGFIELD, MO.

Electric (First Half)—Page, Hack & Mack. (Second Half)—Sterling & Gold—Tyler & Crolius.

TERRE HAUTE, IND.

Hippodrome (First Half)—Gaffney & Walton—Annabelle—Ned Nestor & Co.—Four Tamakis. (Second Half)—The Florenis—Wilson Aubrey Trio—Hyams & McIntyre.

TOPEKA, KAN.

Novelty (First Half)—Joe Allen—Three Minstrels—Bobby Brewster & Co.—Murphy & Clark. (Second Half)—Sinclair & Gray—Hollywood Frolics.

MARCUS LOEW CIRCUIT
Week of April 23, 1923

NEW YORK CITY

American (First Half)—Jack Kraus—Dora Maughn & Co.—Hubert Dyer & Co.—Vine & Temple—Let's Go—Stone & Francis—LeRoy & Lytton—Bert Hanlon. (Second Half)—Howard & Earle—Mabel Drew—A Day at Coney Island—Britt & Clifford—Amaranth Sisters & Co.—Townes & Bernard.

Orpheum (First Half)—Harry Scranton & Co.—O'Connor & Clifford—Frey & Jordon—Emily Darrell—Jack Connor's Revue. (Second Half)—Laura Ordway & Co.—Senator Murphy—Naomi & Brazilian Nuts.

National (First Half)—Dawson, Lanigan & Covert—Conroy & Howard—Fred. C. Hagan & Co.—Townes & Bernard—Monroe & Grant. (Second Half)—Kerwis, Krayona & Co.—Boland & Knight—Jack Hallen & Co.—Phil. Baker—Ishikawa Japs.

Greeley Square (First Half)—Kerwis, Krayona Co.—Herman Berrens—Will. Stanton & Co.—Laurie Ordway & Co.—Roy & Arthur. (Second Half)—Duponts—Arthur Fields—Flo & Ollie Walters—Frey & Jordan—Vine & Temple—Josephson's Icelanders.

Delancey Street (First Half)—A Day at Coney Island—Flo & Ollie Walters—Carleton & Ward—Follies. (Second Half)—Monroe & Grant—Phil. Davis—Celia Weston & Co.—Follies.

Boulevard (First Half)—Reck & Rector—Phil. Davis—Allen & Kirby—Sossman & Sloane—Paisley Noon & Co. (Second Half)—LaHone & DuPreece—Scott & Chrystie—Grey & Byron—Carleton & Ward—Alex. Hyde's Orchestra.

State (First Half)—Josephson's Icelanders—Hidden Voices—Toomer & Day—Celia Weston & Co.—J. Rosamond Johnson & Co. (Second Half)—Reck & Rector—Lehr & Kennedy—J. Rosamond Johnson & Co.—Clayton & Laurie—Evelyn Phillyss & Co.

Avenue B (First Half)—Donald Sisters—Berdie Kraemer—Alex. Hyde's Orchestra. (Second Half)—Helen Miller—Conroy & Howard—Lillian Faulkner & Co.

Lincoln Square (First Half)—Hashi & Osai—Boland & Knight—LaHone & DuPreece—Barry & Lancaster—Dinus & Belmont Revue. (Second Half)—Wyoming Duo—Hidden Voices—Toomer & Day—Homer Girls & Co.

Victoria (First Half)—Pedersen Bros.—Nat. Burns—Star's Record—Amoros & Jeanette. (Second Half)—Hubert Dyer & Co.—O'Connor & Clifford—Emily Darrell—Barry & Lancaster—Jack Powell Sextette.

Palisade Park (Saturday and Sunday)—Ecko & Keyo—Recoyde & Oakford—Peters & LeBluff.

BROOKLYN, N. Y.

Palace (First Half)—Duponts—Van & Vernon—Phil. Baker—Lillian Faulkner & Co. (Second Half)—Billy Gerber Revue—Harry Rose—Melnotte Duo.

Metropolitan (First Half)—F. J. Sidney & Co.—Eddie Borden & Co.—Amaranth Sisters & Co. (Second Half)—Roy & Arthur—Sossman & Sloane—Bert Hanlon—Jack Connor's Revue.

Gates Avenue (First Half)—Ishikawa Japs—Mabel Drew—Fay Rash Trio—Moss & Frye—Homer Girls & Co. (Second Half)—Three Anrims—Delbridge & Grenner—Jordan, Saxton & Co.—Moss & Frye—Star's Record.

Fulton (First Half)—Billy Kinkard—Marcelle Fallett & Co.—Jack Hallen & Co.—Lehr & Kennedy—Evelyn Phillips & Co. (Second Half)—Dawson, Lanigan & Covert—Herman Berrens—Let's Go—Amoros & Jeanette.

Warwick (First Half)—Haib & Rubini—Eddie Nelson—Ling & Long. (Second Half)—Berdie Kraemer—Hinodu Japs.

Astoria (First Half)—Three Anrims—Scott & Chrystie—Jordan, Saxton & Co.—Stevens & Brunelle—Senator Murphy—Naomi & Brazilian Nuts. (Second Half)—Pedersen Bros.—Nat. Burns—Miller & Bradford—Eddie Borden & Co.—Will. Stanton & Co.

BALTIMORE, MD.

Hippodrome—Diaz Monkeys—Wyeth & LaRue—Fox & Kelly—Carey, Bannon & Marr—Harry Abrams & Co.

BUFFALO, N. Y.

State—Maurice & Girlie—May McKay & Sisters—Barr, Mayo & Renn—Herman Timberg—Barahan & Groha Co.

CLEVELAND, OHIO

Loew's—Zara Carmen Trio—Bert & Lottie Walton—Hanson & Burton Sisters—Harrison Moss—Will, Morrissey & Movie Stars.

HOBOKEN, N. J.

Loew's (First Half)—Australian Delsos—DeVine & Williams—LaTemple & Co. (Second Half)—

(Continued on page 29)

JUST OUT
McNALLY'S BULLETIN No. 8
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RADIO HURTS RECORD SALES

That the opinion of one often reflects the opinion of a community, and sometimes the entire country, was proven by a letter exhibited by J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers. The letter was picked up from his desk at random, and he quoted it in substantiating his statement that the radio has hurt the sale of phonograph records to a considerable extent.

The letter in question, in addition to contradicting itself, gives a concrete example of at least one instance of decreased phonograph record sales and a typical example of what is happening in all parts of the country. The communication follows in full:

"In Cleveland *Plain Dealer* I read your objection to the use of copyrighted songs and other musical amusement by the broadcasting stations of the U. S. A.

"The objection, as I understand it, is the 'increased interest in radio and the decrease of the sale of sheet music and records.'

"I suggest that the companies involved put a little more 'pep' in the distribution of music and records and let the radio alone. Don't hinder progress, rather help it along.

"I own a piano, a phonograph and a radio. Of the three, the radio is the most interesting.

"It seems to me as if someone is just a little jealous of the radio. Radio is to the old-fashioned music as the camel is to the auto.

"Try and boost the radio and let the people receive pleasure and entertainment and comfort for less cost.

"Sincerely yours,
(Signed) "WM. F. SIEBENTHAL,
"1785 Arthur avenue,
"Wellsville, Ohio.

"P. S.—Your action only stimulates my appetite for radio."

LOPEZ TO MAKE ROLLS

Vincent Lopez last week signed to make piano rolls for the Ampico piano, a $3,700 Ampico reproducing piano having been installed in the grill of the Pennsylvania Hotel. A feature of Lopez's contract with the Ampico will be that after he records most of the dance tunes the rolls will be sent to the Pennsylvania, there to be played on the piano while Lopez will take the baton and conduct the orchestra, the men playing with the mechanical reproducing piano doing the work that would otherwise be done by Lopez.

The Lopez offices last week signed contracts to place a six-piece orchestra in the Hotel Trouville, Long Beach, for the summer. Early in May the Buffalo Statler Hotel will open. Lopez will play at the new hotel for the first few weeks, taking his original New York orchestra to Buffalo in a private car in order to be on hand at the opening. During his absence the number two Lopez orchestra will fill in at the Pennsylvania Grill and Lopez will cancel his local vaudeville dates.

LANIN BROS. INCORPORATE

Sam Lanin, Joe Lanin and Howard Lanin, incorporated last week under the name of the Lanin Brothers, Inc., to furnish orchestras and operate dance halls throughout the East. The corporation has adopted the slogan, "Specialists in good dance music," which will appear on all stationery. Sam Lanin has the orchestra at Roseland and plays a good many recording dates. Joe Lanin conducts the orchestra at Rosemont, Brooklyn, and Howard Lanin plays in the Roseland, Philadelphia.

Their first venture in the way of dance halls has been to take over the Casino Pier at Wildwood, N. J., for the summer. Here they will install a twelve-piece orchestra.

ORCHESTRA NEWS

BIG DANCE HALL FOR BDW'Y

The lease on the Bluebird dance hall, Fifty-second street and Broadway, which expires early in May, was acquired last week at a sum said to be in the neighborhood of $75,000 cash. The two brownstone buildings north of the Bluebird were also leased and the purchasers will erect on the property a modern four-story building covering the entire site from the Earle Building north to Fifty-third street. A man formerly prominent in one of the New York dance halls is said to be actively interested in the new building, the two lower floors of which will be devoted to a dance place on the style of the Trianon, Chicago.

Also interested in the venture are a group of Wall Street men who have been assured of the possibilities of a place of this kind on Broadway. It is planned to install on the street floor the largest and most beautiful dance hall in New York, to be ready about December.

ORCHESTRAS ON BOATS

Wheeler Wadsworth and an orchestra of nine pieces sailed on the *George Washington* on Saturday, being the first of the Whiteman, Inc., orchestras to sail under the Shipping Board contract. J. Lehman, conducting an orchestra of six pieces, also sailed the same day on board the Munson Line steamer, *Western World*. Bill Pike, in charge of another six-piece combination, sails this week on the S. S. *Roosevelt*.

The S. S. Leviathan Band, which is appearing at the Royal Theatre this week, will be at the Palace next week and will probably go to Boston the week after with a tour of the Keith houses in the larger cities to follow, until the time for the orchestra to go on board the *Leviathan* arrives.

HALLETT FOR BAL TABARIN

Mal Hallett, whose contract at Roseland expires next week, will open at the Bal Tabarin, Hartford, Conn., on Saturday, April 21. The orchestra will remain at the Bal Tabarin for the remainder of the summer and will then return to New York to work in or near the city for the winter season.

Hallett will soon incorporate, associating himself with a business man close to the orchestra field, for the purpose of furnishing orchestra for hotel and club work.

SEXTETTE ON VACATION

The Versatile Sextette are now taking what they term a "good, long vacation." The boys have been working almost constantly for the past three years and the strain had begun to tell on them. Irving Aaronson, who recently underwent an operation, has gone to Pittsburgh to recuperate and the rest of the boys are staying as far away from Broadway as they can. It is possible that they will lay off throughout the summer, returning to New York in the fall with something entirely new.

MARTUCCI AT MT. ROYAL

Simone Martucci and his orchestra, having completed their season at the Venetian Gardens, are now furnishing the dance music at the Mount Royal Hotel, Montreal. The season at the Gardens, just completed, is Martucci's third season there. His engagement at the Mount Royal will be completed about the 15th of May and the orchestra will then come to New York to be heard in one of the summer cafes either in New York or Atlantic City.

STODDARD AT REGENT

Harry Stoddard and his "Streets of New York" orchestra returned to the Regent Theatre Monday for the first half. Stoddard received a fine break in the advance billing, being given the benefit of a moving picture trailer telling of his impending visit and having his name on the front of the house program all the week before. On the back of the program he was featured above the picture, an occurence that is extremely rare.

CARR BACK FROM WEST

Jimmy Carr and his Golden Gate Orchestra returned to New York Sunday and are now appearing at the Orpheum Theatre, Brooklyn. When the present craze for orchestra acts started last Summer, Carr conceived the idea for his present offering and made lavish expenditures. He did not wish to put the act out until he considered it "right" so that by the time the act was ready, there was a congestion of band acts on the Eastern circuits. Taking advantage of what might have been a discouraging situation, Carr booked his act out over the Orpheum and Western Vaudeville time at a fine price and met with success in every house he played.

One of the features of Carr's act is the youthful leader's personality. Carr sings and steps around in front of his men and succeeds in imparting an intimate atmosphere to the act despite the magnificence of his setting.

CUTTING BACK FROM LONDON

Ernest Cutting, who went to England in advance of Paul Whiteman, returned to New York last Friday on the *President Roosevelt*. He reported that Whiteman was making a tremendous success in England and that after he closed in "Brighter London" the orchestra would probably make a tour of the English Summer resorts with the possibility of a tour through the watering places of the Continent, including Deauville and others.

Before Cutting left the other side he was tendered a farewell dinner by Will A. Bennett, press representative of the London Hippodrome, and known for many years as a staunch friend of American artists in England. The dinner took place at the Savoy and many persons prominent in English and American circles were present.

DOERR RENEWS CONTRACT

Clyde Doerr and his orchestra, after having appeared at the Congress Hotel, Chicago, for the fall and winter season, have just signed a contract which calls for their reappearance at the Congress next season, their opening date being set at September 15.

The orchestra appeared at the Palace Theatre, Chicago, last week and scored a distinct hit. Doerr has arranged his summer bookings so that they will take him in and near New York, as he will again record for the Victor Company during his stay here.

GOLDEN AT BROADWAY

Ernie Golden and his orchestra returned to the Broadway Theatre on Monday for a week. The orchestra left the same house about four weeks ago after having played the Broadway for seven consecutive weeks. Golden is using a somewhat different repertoire than when he last appeared at the house, changing several of his effects, and using a character singer at the finish.

One of the features of the act is Golden's original composition, a Chinese fox-trot, which he is now calling "Sing Song Sue," in which he uses a Chinatown setting.

FABELLO AT THE FILLMORE

SAN FRANCISCO, April 16.—Fabello, for the past year musical director at the Mission Theatre, where he has been one of the big attractions, has been transferred to the New Fillmore Theatre, under the same management. Bill Hamilton succeeded Fabello at the Mission Theatre and is a pianist of note.

CONVENTION FOR ST. LOUIS

The 28th Annual Convention of the American Federation of Musicians will be held in St. Louis, Mo., opening the second Monday in May, on the 14th. Several band and orchestra managers of local publishers are preparing to attend the convention.

EPPS FOR ASTOR ROOF

Al Epps and his orchestra, now playing in the grill room at the Astor Hotel will move to the Astor Roof as soon as it opens in the Spring. It is possible that the orchestra will be enlarged to nine or ten men for the Summer business. The roof has been remodelled and is now entirely enclosed so that inclement weather will not interfere with the dancing as it has on previous seasons. With the roof enclosed there has been a remarkable improvement in the acoustics. Mr. Riggs, who is the organist and general musical director at the Astor, having held that post for the last thirteen years, having tried out several six-piece combinations, which he said, sounded as loud as ten or twelve-piece orchestras.

BURT WRITES A SONG

Al Burt, leader of the Bluebird Orchestra, has written a new song, "Rose of Roses," which has been accepted by one of the larger publishing houses for early release. Charlie Rocco and Alex Sullivan are also interested in the new number.

Burt and his orchestra will conclude their engagement at Bluebird about the first of May when the dance hall goes into the hands of new proprietors. Burt has not yet completed his plans for the Summer, but wishes to stay as close to New York or Philadelphia as possible as he is now doing a good deal of recording, having made several releases for the Edison and Pathe Companies.

CRESCENTS IN VAUDEVILLE

The Crescent Country Club Orchestra opened in vaudeville Monday with the dancing LaBars. The act is playing out of town at present, but will be seen in the New York houses shortly. Carl Berger, the drummer, directs the combination, the other members of which are Ed Reno, violin; Bert Duncan, piano; Bill Wright, banjo; C. Lloyd, alto saxaphone, clarinet and oboe; and Ray Welch, tenor, alto and soprano saxaphones.

Practically all of the men double, and all of them are able to sing, getting some excellent results in the way of five-man harmony. Several of the boys also dance.

WHITEMAN ORCHESTRA IN VAUDE

CHICAGO, April 14.—The Paul Whiteman Orchestra, which is playing with George White's "Scandals" at the Illinois, will go into vaudeville after the close of "Scandals" on April 21. They open in Milwaukee on April 22 and come into the Palace, Chicago, the following week for a run of three weeks. This will be the first time in the history of Chicago vaudeville that an act will play three consecutive weeks. The orchestra is an unusually good combination and should prove a big hit.

HAVANA ORCHESTRA BOOKED

The Havana Orchestra, under the direction of Lt. Felix Ferdinandos, has been booked to appear next week at the Colonial Theatre. Ferdinandos opened in vaudeville with 16 men, but found that the combination was too unwieldy for the two-a-day and has now reduced his act to twelve men. Leo J. LaBlanc, who has made a specialty in staging orchestra acts, devised the setting and effects for the Ferdinandos vehicle, the act now being one of the most effective in vaudeville.

SPECHT HELD OVER

Paul Specht and his Orchestra have been held over another week at the Maryland Theatre, Baltimore, following the success they made there last week. Specht will continue in vaudeville until he sails for England early in May to open in the new restaurant which is being opened by the Lyons interests in London.

"LOUISVILLE LOU"
Is "Sure Fire for You"

VAUDEVILLE BILLS

(Continued from page 27)

Griffin Twins—Herman & Lock Sisters—Frear, Baggett & Frear.

LONDON, CAN.

Loew's (First Half)—Nestor & Vincent—Marston & Manley—Maley & Singer. (Second Half)—Williams & Lee—Lou & Grace Harvey—Dobbs, Clark & Dore.

MONTREAL, CAN.

Loew's—Prevost & Goelet—Stevens & Laurel—Overholt & Young—Three Avollos—Jarrow—Greenwich Villagers.

NEWARK, N. J.

State—Karn—Stutz & Bingham—Louise Carter & Co.—Geo. Morton—Mason & Cole Revue.

OTTAWA, CAN.

State—Alvarez Duo—Jean Boydell—Mr. & Mrs. Phillips & Co.—Clark & O'Neil—Dance Dreams.

PROVIDENCE, R. I.

Emery (First Half)—Ross & Edwards—Jos. E. Bernard & Co.—Tuck & Claire—Skelly & Heit Revue. (Second Half)—Ford & Price—Fisher & Sheppard—Howard & Ross—McCoy & Walton.

SPRINGFIELD, MASS.

Broadway (First Half)—Ford & Price—Fisher & Sheppard—Howard & Ross—McCoy & Walton. (Second Half)—Ross & Edwards—Jos. K. Bernard—Tuck & Claire—Skelly & Heit Revue.

TORONTO, CAN.

Yonge Street—Bell & Eva—Norton & Wilson—Reiff Bros.—Nancy Boyer & Co.—Thos. Potter Dunne—Edward Stanisloff & Co.

WASHINGTON, D. C.

Strand—Raymond Pike—Paul & Georgia Hall—Harry Mason & Co.—Bernard & Leona—Seven Honey Boys.

SUNDAY SHOW LAW HEARINGS

Legalizing Sunday performances in theatres in New York City, as proposed under the Levy-Flynn bill, was strongly opposed by actors at a hearing held in Albany last week before the joint Codes Committees of the Senate and Assembly.

Florence Reed, representing the actors, opposed the measure and pleaded with the legislators not to pass this legislation that would rob the stage folk of their one day of rest. Miss Reed substantiated her remarks anent the necessity of a continuance of the present system by claiming that in her types of roles she could not bear up under the strain were it not for the fact that her day of rest freshened her for another week of trying performances.

William A. Brady, appearing for the Producing Managers' Association, contended that the managers owning and controlling property valued at $100,000,000 in New York City should have the same rights as those who conducted vaudeville, motion pictures and other amusements. He asserted that the legitimate theatre in New York was being discriminated against under the present law.

The bill was denounced by Frank Gilmore, Secretary of the Actors' Equity Association. He said it was no more fair to compel actors to work on Sunday than it was to compel others to labor seven days in every week. This brought a sharp retort from Mr. Brady, who said:

"Equity has already made its own laws, and no matter what laws are passed by the Legislature, the actors will not work on Sunday because Mr. Gilmore has issued orders that they are not to work on that day. The New York City theatres will never ask the actors to work on Sunday, because the actors have the most powerful labor union with which I ever came in contact. All that Mr. Gilmore has to do is to wiggle his finger and they obey."

The arguments advanced by Mr. Brady were supported by Augustus Thomas, playwright and President of the Producing Managers' Association. He said that while he believed that actors should not be compelled to work on Sundays, he thought they ought to have the right to do so if they wanted to. He said that actors worked in Chicago on Sunday because they received an extra day's pay.

Representatives of the Lord's Day Alliance, the New York State Civic League and John M. O'Hanlon, representing the State Federation of Labor, appeared against the measure.

In executive meeting after the hearing the Assembly Codes Committee voted to kill the bill.

NEW FILM CONTRACTS

The Will H. Hays office has produced a new standard form of contract to be used by practically all of the motion picture producers and theatre owners in the United States which is expected to ultimately result in cheaper admission prices to picture theatres by eliminating tremendous overhead expense, mostly in the nature of exploitation projects, etc.

Up to the present time, according to Charles O'Reilly, president of the State Association of Motion Picture Theatre Owners, there have been about thirty contracts which every theatre owner had to sign. The new contract of twenty-one clauses will be the same one for the entire industry and the 15,000 theatre owners.

The greatest gain is expected to come from the elimination of waste, which will benefit both the public and the industry. The greatest waste in motion pictures results from the huge exploitation schemes which oftentimes was more than the cost of the picture itself, according to Mr. O'Reilly, who said of the exploitation and other expensive methods:

"This cost to the producer was in addition to what might be done locally in advertising it. The first run theatres were able under the old contracts to postpone the date of release from time to time, which made it necessary to postpone the releases to other theatres, and so slowed up all the receipts from that picture.

"This made it impossible for theatres to keep faith with their public after announcing a picture, and also cost huge sums in lost advertising.

"Under this contract that will be impossible, for after the first-run theatres are notified of the date of release of the picture they are given fourteen days in which to set a date. If they do not do so the producer may set the date for them. The larger theatres are also prohibited by this contract from continuing the run of the picture over its scheduled time, so that the picture will run on a definite schedule from the time it enters the distributers' hands."

The immediate benefit to the producer is that he will be able to count upon a prompt and steady return on his investment, said William Brandt, of the Chamber of Commerce. This, in turn, will enable the producer to keep production at an even pace, cut down his overhead, reduce his borrowing and enable him to spend more time on turning out better pictures.

The contract also contains a clause relating to the ethical conduct of the business, which it was said would rid the industry at once of all its faults. One of them partly concerns the public, by providing that in no picture for which admission is charged shall there be anything in the nature of paid advertising. Another clause provides that salesmen shall not accept tentative bids for pictures in a certain selling zone and then use these bids as a lever to obtain higher prices from competing theatres.

One of the most important clauses, fathered by Mr. Brandt, was that providing for the insertion in all contracts of a clause making arbitration compulsory in cases of a trade dispute. Committees are to be set up in every district where there is a theatre owners' organization to have charge of such disputes and arbitrate them. The idea is to reduce the cost of litigation. The contract provides that a producer shall withhold pictures until a judgment is paid.

There has been an Arbitration Committee working in the motion picture field in this city in the last year, and in its first six months it handled 1,000 cases.

FAY BAINTER PLAY THIS FALL

Fay Bainter who was last seen this season in "Lady Christilinda," will not be seen in any offering until the early part of October. At that time William Harris, Jr., her manager, will present her in a new play which he has selected for her while he was abroad early this year.

JEWELRY BROKER INDICTED

James R. Cooper, a jewelry broker, who recently was accused by Mrs. Irene Castle Tremain of having failed to return a $9,000 pearl necklace, was indicted for grand larceny last week. He was indicted on the complaint of Mrs. E. Irvin Huntington, of No. 47 East Fifty-eighth Street and a bench warrant has been issued for his arrest.

Mrs. Huntington charges that Cooper has appropriated to his use and pawned $20,000 worth of jewelry which she gave him last January for appraisal. When he refused to return the money or the jewelry after repeated requests, she threatened to have him arrested about a month ago, she said, whereupon, she alleges, he gave her the pawn ticket and signed a "confession."

Mrs. Huntington said that when she learned of Cooper's recent arrest in the Irene Castle Tremain matter, she made up her mind to file her complaint, feeling that there was no chance of him returning the jewelry.

Cooper, the police say, is well known among theatrical folk of this city and has bought and disposed of millions of dollars worth of gems for them.

"EX-FOLLIES" GIRL IN BIG SUIT

CHICAGO, April 16.—In a formal denial made through her attorney, Mr. Harry Markheim in court recently, Mrs. Katherine C. Thorne, disavowed the charge of slanderous statements made against her by Mary Lygo, former Follies dancer, in the latter's suit for $100,000 damages. According to the papers in the action Mrs. Thorne, widow of the late vice-president of Montgomery Ward & Co., divorced wife of William C. "Billy" Camp and mother of Gordon Thorne, at one time a sweetheart of the Follies girl, declared to friends that "that woman, (meaning Miss Lygo) is dragging my son down, down, down. She is a vamp." Miss Lygo is alleged to have twice attempted suiside in an effort to win back young Thorne's love. The filing of the formal denial indicates that immediate trial of the suit will be sought.

"CAT AND CANARY" RETURNING

Kilborn Gordon's mystery play "The Cat and the Canary," which ran at the National Theatre from February 7, 1922, until the end of November of that year will return to that theatre again next Monday for an indefinite engagement. The original company which was to have closed its season at the Broad street, Philadelphia, will be brought back to New York intact and placed at the National. The show will place a considerable portion of its seats in the Le Blang cut-rate agency for disposal. "The Dice of the Gods" with Mrs. Minnie Madden Fiske will close its engagement at the National Theatre next Saturday night to make way for the Gordon attraction.

YOUNGEST ACTRESS GETS IN

Ada Ballerini, eight years old, at the order of the Commissioner of Immigration was admitted to the United States last week as the "youngest actress" exempt from the Immigration quota law. The child upon her arrival here with her mother was ordered to Ellis Island March 20 to await deportation pending a decision of the Immigration authorities as to her status under the "quota" law. The mother was also held due to the fact she was accompanying an alien not admissible to the country. The pair have appeared heading animal acts in Italy and intend having an aggregation of dogs in vaudeville in this country.

DUNCAN LOSES CITIZENSHIP

WASHINGTON, April 16.—The Department of Labor has ruled that Isadora Duncan ceased to be an American citizen, when, upon her marriage to Serge Essenine, on April 1, 1922, she took the citizenship of her husband.

Statements made several weeks ago by the dancer, deriding American institutions, is said to be one of the main reasons why the American Government took action. At present Miss Duncan is separated from her husband, a Russian poet, who is said to be seeking a divorce.

Why "Long Acre" Should Be Preferred To All Cleansing Creams

First, because it is specially prepared for "show folks" to remove instantly and harmlessly grease paint and all sorts of make up leaving the skin perfectly clean and velvety soft.

Secondly, because of its soft texture, it "spreads" easily and instantly penetrates the pores. This means not only economy in time but in expense. A tin of "Long Acre" properly used lasts about twice as long as a package of like size containing a "stiffer" cream.

Since the introduction of Long Acre Cream over 30 years ago, the product has been constantly improved—but the sizes of packages have not been decreased nor have the prices been increased. The half pound (8 oz. net) attractive tins still retail at 50 cents and the full pound (16 oz. net) sell at $1.00.

Of course, with our limited profits we cannot afford to spend much money for advertising, but we do want the younger set of Stage, Screen and Ring artists to know that "Long Acre" is still equal to or superior to any cleansing and massage cream on the market—whether imported or domestic and even though it is the most economical to use.

Jealous competitors may dispute this, but you are the best judge. Try a half or full pound tin and compare results with any other brand. If our claims do not prove true, in your case, your money will be refunded.

Long Acre Cream is sold and guaranteed at the toilet counters of the leading drug and department stores, patronized by "show people" and their friends, in all centers of the United States, Canada and several foreign countries. When inconvenient to obtain add 10 cents per tin for postage and mail your orders direct to the

LONG ACRE COLD CREAM COMPANY,
212 East 125th St., New York City

Quick and safe delivery guaranteed.

"TRIBUNE" IN NEW HOME

Immediately after Sunday's edition of the New York *Tribune* came off the press a fleet of ten 10-ton trucks and four 5-ton trucks moved the hundreds of tons of machinery and equipment from Park Row to its new building in West Fortieth street. On Monday, for the first time in 82 years, the *Tribune* was issued elsewhere from Printing House Square.

The new building, eight stories in height, fitted up in the latest and most complete manner is said to be the last word in publishing and printing house construction and adjoins the Leo Feist, Inc., building.

"IRENE" CLOSES

"Irene," the Montgomery-Tierney-McCarthy musical comedy which ran more than a year and a half at the Vanderbilt Theatre and returned to the Jolson for a second try in New York with the aid of the cut-rate shops and the "two for one system" several weeks ago, closed its engagement last Saturday night. It was expected that putting "Irene" on the cut-rate basis that business for the attraction would be enormous at the Central Park playhouse. However, two weeks was enough for the show on this basis and the closing notice was put up.

OPERA FOR THE JOLSON

A season of Russian opera will be inaugurated at the Jolson Fifty-ninth Street Theatre on Monday evening, April 30, by the Russian Grand Opera Company, which appeared in New York a year ago. Following in the wake of the Moscow Art Players, the opera venture stands a good chance of getting over.

The opening bill will be "A Night of Love," which has been assembled rather than composed by Valentin Valentinov, a young Russian conductor.

WINGFIELD IN NEW YORK

James E. Wingfield, of Chicago, "King" of the one-night stand bookers through Wisconsin and Michigan, paid his biannual visit to New York last week. He was the guest of George M. Cohan and Harry Frazee during his stay.

THOMPSON & COVAN

in last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

At Liberty FRANCIS X. HENNESSY Irish Piper—Scotch Piper

Violinist (Musician), Irish Step and Scotch Highland Dancer—Play Parts—Vaudeville. — Would join Musical Act, Burlesque, Irish Comedian or Lady Singer. Partner (Professional only). Agents Keep My Address, Care Clipper.

ISHAM JONES

AND HIS ORCHESTRA

The Biggest Sensation That Has Ever Been at the

PALACE, CHICAGO

THIS WEEK (APRIL 15)

Personal Direction JOHN SIMMONS of the SIMON AGENCY

DEATHS

JESS DANDY, well known comedian, prominent in vaudeville and on the legitimate stage died on Saturday night of last week in the Summit Hospital, Boston of diabetes.

Dandy whose home was at No. 1696 Monroe Avenue, The Bronx, was fifty-three years of age at the time of his death. He began his threatrical career at the age of twenty-six and appeared at the American Roof Garden in New York. He remained in vaudeville for a number of years and then went into productions. In 1903 he joined the "Prince of Pilsen" company and for years headed the cast of that successful musical comedy. Other productions followed and recently appeared in "Friendly Enemies," playing opposite Louis Mann in the role created by Sam Bernard.

At the time of his last illness he was with the "Just Married" company in Boston, playing a part which he created in the piece at the time of its long New York engagement.

While in Boston his health began to fail him and about two weeks ago he collapsed entirely and was taken to the hospital where he grew steadily weaker until death came.

He was a member of the Friars, the N. V. A., and other theatrical clubs and was a Mason.

FREDERICK H. HACKERT, composer and musician, died last week at his home 39 Rathbun avenue, White Plains, N. Y. He was forty-nine years old.

At one time Mr. Hackert was associated with Victor Herbert and Nahan Franko, and for years was with the Alice Nielson Opera Company. Also being with the Bostonians at one time. He started playing with musical organizations when a youth and was a member of the New York musical union. He leaves a wife, two daughters and three sons.

TAYLOR GRANVILLE, actor, died in Los Angeles, Saturday, April 14th, at the Good Samaritan Hospital, where he had been since Monday. He was taken ill shortly after he had finished directing King Baggott in a one act film play.

Much of his fame was gained in and around New York City, but he was known in London and other cities in Europe. He was once a jockey and it was from his race track experience that he derived most of his material for the stage. His most popular vaudeville vehicle was a burlesque on an English music hall act entitled, "The Star Bout."

MEYER GOODMAN, well-known English theatrical agent, and a member of the firm of Henschel's Variety Agency, died on Tuesday, April 3rd, at the Charing Cross Hospital, London. He leaves a widow, Mrs. Goodman, who is a well-known variety artist.

Goodman's death came rather mysteriously. He had arrived at a small hotel along the Strand about 2 A. M., and at 5 A. M., the night porter was informed by a visitor that the man in the room next door was groaning. The door was opened and they found Goodman choking. A doctor could not be secured and he was taken to Charing Cross Hospital, where he died.

LILY TAYLOR GRIFFITH, mother of Mabel Griffith Dashiel, died at Tacoma, Washington, March 31st, after a lingering illness. Miss Griffith was with her mother at the time of her death.

C. W. PARK, well known in dramatic repertoire and tented amusement circles, died suddenly at Blackoak, Ark., March 31st. He was the originator of the dramatic tent show and also the originator of the colored circus under canvas, "The Smart Set."

Mr. Park is survived by his wife, Mary Orton Park, Jas. A. Park, Charles Francis Park, Sam J. Park and Laura May Park. He was a member of the B. P. O. Elks, Kittanning, Pa. Burial took place at Blackoak, Ark., April 3rd.

BERT JACKSON, who formerly appeared in burlesque, died at his home in Buffalo, April 1, of heart disease. He was a member of the team of Ida Howard and Bert Jackson, and has been appearing in tabs the past few years.

GEST SCENERY BURNED

Theatrical scenery valued at $1,000,000 belonging to Morris Gest Productions was totally destroyed last Sunday morning in a fire that gutted the warehouse at 335-337 East Forty-fifth street, where the property was stored. The effects were not covered by insurance, but the building was covered to the extent of $75,000.

According to Mr. Gest, the complete equipment of the big productions "Mecca," "Aphrodite," "Chu Chin Chow" and "Afgar" was destroyed as well as four scenes of the Moscow Art Theatre, now on tour. Also ten scenes of the Chauve Souris and ten trunks of wooden toys made by Russian refugees were burned. The greatest individual loss, said Mr. Gest, was that of a lighting device invented by his father-in-law, David Belasco, and valued at $250,000. He was copying the lighting machinery for one of his productions. The origin of the fire is unknown.

BANK MAKES ATTRACTIVE OFFER

The Chelsea Exchange Bank, at 48th street and Seventh avenue, is making special efforts to accommodate managers, performers and the profession in general, in the bank's Safe Deposit Vaults, which offer boxes for rent from five dollars per year up. The location of the bank makes the vaults convenient, and is open from 9 A. M. to 10 P. M. The profession is invited to avoid useless worry.

The vaults are constructed on a solid rock foundation of hardened steel at a cost of $175,000. The door, weighing thirty tons, is made of chrome steel, the same as those used by the Federal Reserve Bank, and is equipped with Sargent-Greenleaf Time Locks, and wired with electrical protection system.

There are coupon rooms and a large consultation room also. The vaults have a capacity of 10,000 boxes.

PAVLOWA RETURING IN SEPT.

Anna Pavlowa sent word from Paris this week that she is returning to the United States in September and beginning a tour that will extend from Coast to Coast with her company of artists. Ralph Riggs now dancing in "Cinders" was engaged by Mme. Pavlowa to join the company when it arrives in New York.

TOURS SAILS TO ENGLAND

Frank Tours, musical director at the Music Box sailed for London last Saturday to direct the musical rehearsals and the initial performances of "The Music Box Revue" in London. Tours will be abroad five weeks.

"BUBBLE BUBBLE" SHOW

(*Continued from page* 19)

went into the number, with the girls. Miss Harrison followed with a patter, in one. Then the curtain went up in full stage showing a bedroom with two single beds. Miss Rece and Orth arrive as bride and groom. Orth retired to put on his pajamas. Miss Rece stepped behind a screen and disrobed, with a shadowgraph effect shows a pretty form in a union suit before putting on her pajamas. She then came out at the same time Orth appeared, and they finish the number with the entire company. Reynolds and Wallace burlesque the finish of the number. This is a scene that could be easily spoiled if it was not done right and could be suggestive, if it was not handled in such an excellent way. As it is done, it is beautiful.

One of Miss Rece's best numbers is the "Old Fashion Girl," and she sure does get it over and she looks real sweet, as do all the girls in the chorus.

The parade scene proved a dandy comedy offering. Reynolds as the captain at the head of half a dozen men, they first appeared as policemen, then firemen, then the Board of Trade, and last the veterans of the Civil War. This all took place in a rube town.

The Lone Star Four, Ruth Gibbs, Paul Orth, Ralph Vernon and Jerry Cox offered their specialty in one and sang three numbers. This is the first mixed quartette we have seen at the Columbia in some time and it is the best quartette that has been at the house so far this season. They all have good voices, sing well, and harmonize very nicely. They have costumed the act attractively. They went over big.

The "King Tut" scene will work out into a fine comedy offering. It has the material and the people to put it over. It is a little new yet.

Nat Mertan did his specialty down near the close of the show in one. He offered two numbers and delivered the goods and they liked him out front. He was given a big hand at the finish of the act.

The "Western" scene displayed some clever acting on the part of Browning as the Mexican and Miss Gibbs as the "girl." Reynolds injected some comedy in the scene.

"Bubble Bubble" is a corking good show from every standpoint. It has dandy musical numbers. It's a fast show, it has a good cast of principals, wardrobe, and production far above the average and Billy K. Wells should be congratulated as well as his co-workers in giving to burlesque this show. It is a very pleasing entertainment.

SID.

ZIEGFELD IN CHICAGO

Florenz Ziegfeld, Jr., left for Chicago on Tuesday to visit his "Sally" company which has been playing at the Colonial Theatre there since January 8. While there he will make arrangements for the closing date of the show during May. The company will be reorganized in September with Leon Errol and Marlyn Miller at its head and will be sent on tour again.

"SIX CYLINDER LOVE" IN STOCK

WASHINGTON, D. C., April 9.—The President theatre has another hit attraction in "Six Cylinder Love," following on the heels of "Abie's Irish Rose." Wanda Lyon and George Barues are the leads, supported by a capable company of stock players. A. Leslie Smith and Henry Duffy are managing the house.

LETTER LIST

LADIES

Andrews, Myrtle
Bailey, Mrs. Edwin B.
Belmont, Bela
Birgert, Mildred
Brenon, Kathleen
Clark, Dorothy Olive
Clark, Nellie
Collins, Ruth
Collis, Ann
Collisson, Alice
Conroy, Patsy
Hall, Babetta
Hollier, Beulah
Keeley, Lulu
La Cha, Anita
Locke, Madge
Mullini, Kate
Reynolds, Billie
Sandler, Gertrude
Washington, Fannie
Whitney, Val
Wilkinson, Anna
Winters, Marie
Wood, Margaret (Anna Jackson)

GENTLEMEN

Bailey, Edwin B.
Barton, Charles
Brewster, Rex
Clark, Geo. Sugden
Healy, John
James, H. E.
Leahy, Buck
Le Clair, John
Mahoney, Will
Marshall, G. O.
Nordstrom, Leroy
Raymond, Chas.
Reynolds, Frank
Rocben, Fred
Rose, Harry
Sheridan, J. J.
Sorrow, G. F.
Standish, Joseph W.
Travennier, Albert
Udell, Charles E.

MAJESTIC

(Chicago)

The bill at the Majestic this week never seemed to get started until the last three acts made their appearance. Opening the show were the Errles, a trapeze and iron jaw act, working in spider web. Bell and Van, man and woman singing act followed with routine popular songs, that did not get over. The man's imitation of Jolson should not be announced as he had no conception of Jolson's delivery. The girl's piano playing is the feature of the act. Four Girton Girls, a bicycle act worked hard with lots of speed, getting good applause. Gaffne and Walter, man and woman singing, comedy and talking act, had a hard time putting their material over. The prop laugh, used by the woman, becomes tiresome and boring, and should be eliminated after the first few minutes. The talk drags as does the finish. Sammy Duncan, character Scotch comedian had no trouble getting over. His crying number stood out as the feature of his act. Revue Resplendent, four women and two men, consists of singing, dancing, and violin playing, and is good flash for smaller houses. Les Gellis, trio of men, were first act to really demand attention. Their work is fast, snappy and their footwork brought forth volleys of applause. Lambert and Fish, the latter (Florence Anderson) were easily the hit of the show. Lambert is a clever comedian and can also handle piano. Miss Anderson has a nice voice and makes a splendid foil. She looks good and is capable of putting over a number. The Bird Cabaret closed the bill and had no trouble holding them in. R. E. R.

Norah Bayes, who has just closed a tour of the Middle West under the direction of William Morris, sailed Tuesday on the S. S. Mauretania to appear at the London Coliseum.

"LOUISVILLE LOU"

The Perfect High-Brown

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

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